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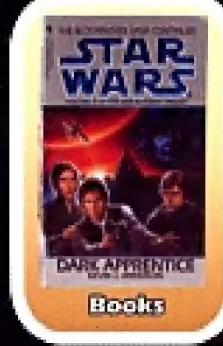
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# The Original Trilogy DVDs Are Here!

Finally. After years of waiting, fans are now excited that the original trilogy has arrived on DVD. On September 21, 2004, like most of you, I will have sat feverishly in front of my television to watch the films in succession, transfixed all over again by their spell. Now, it's not like I haven't seen these movies before, but viewing them in their polished form, complete with digitally enhanced picture and sound—seen and heard as George Lucas intended us to see and hear them—makes the seven-year-old in me come alive. It is in this moment that I am reminded why I loved *Star Wars* in the first place. Simply put, these films let me relive memories from my childhood, memories that would probably be buried in my subconscious and easily forgotten.

I first saw *Star Wars* in Theater 1 at the Festival Cinemas in Walnut Creek, California, on a cool summer's evening back in 1977. My father had told me a few weeks prior that he wanted to take me to see the film, and I was immediately intrigued. As we sat in our seats, goodies in hand, the lights began to dim and the triumphant score accompanying the 20th Century Fox and Lucasfilm logos began to blare. What came next was nothing short of cinematic magic. I distinctly remember my dad quietly reading to me the text crawl as I was already too stunned to know what had hit me. As you can imagine, my senses completely freaked out once the Tantive IV and Devastator filled the screen in their epic, albeit short-lived, confrontation. The scene that really put me in the moment happened just seconds later when the stormtroopers breached the doomed Corellian corvette, blasting everything in sight... and then he appeared. As Darth Vader strode aboard the freshly conquered vessel, my flesh rippled with goose bumps, and it was right then that I knew I was hooked. My life would be forever intertwined with *Star Wars*, and there was nothing I could do about it.

I would venture to say that *A New Hope* is my favorite of the three films simply because it was that film that made the biggest impression on me (until that moment, I followed the exploits of a certain captain aboard a certain starship on a show made with special effects that reflected the best of what could be seen on television in the late 1960s and early 1970s...but I digress). However, my brain likes to remind me about the awesome cinematic force that is *The Empire Strikes Back*. To be honest, I do get wishy-washy at times by saying that I like them equally, but that never really flies. (Although my favorite character is Boba Fett, which I won't deny.)

Whether you're old enough to remember seeing them in their theatrical release or you're young enough to have enjoyed them only on video really has no bearing. The simple fact is that *Star Wars* has the ability to move people in ways they never thought possible—the films enable us to dream and forget our troubles, and for a few hours, to live in a universe full of wonderment and imagination. George Lucas has said many times before that he wanted to make these movies for kids to enjoy. Being one myself, I'm glad that he did.

Brett Rector, Editor-in-Chief



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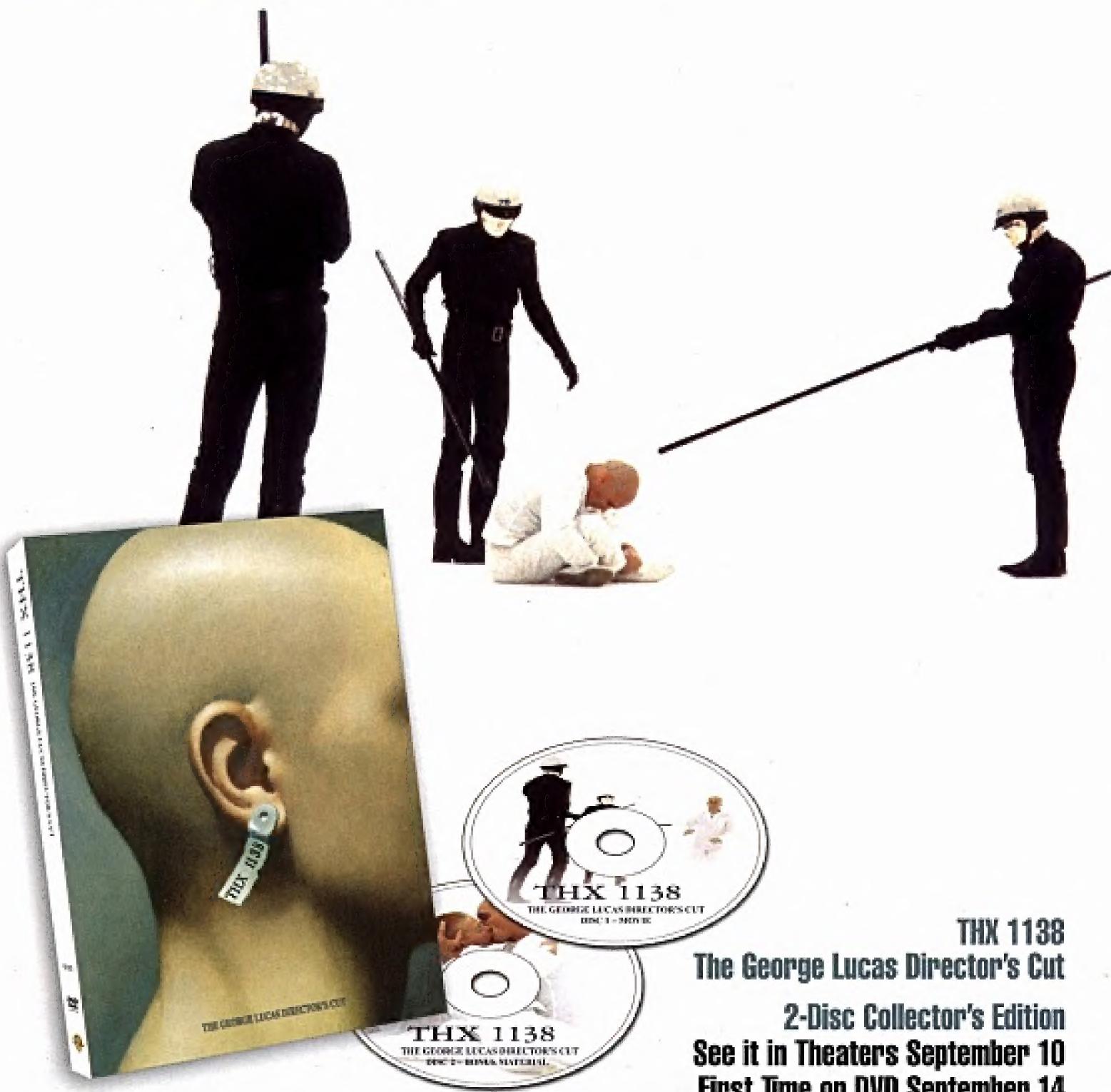
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# The First Issue Is in the Books

**I**t's certainly been a busy summer, and we met a lot of great fans at this year's Comic-Con International—thanks to everyone who had a chance to stop by. Now that the feedback is rolling in, we are hard at work planning content for the coming months as we roll into the premiere of *Revenge of the Sith*. Keep those letters and e-mails coming—we want to hear from all of you!

**A NOT-SO-DISTURBED INDIVIDUAL**  
*I have been reading Insider since Issue 39, and I thought that I felt a distinct "disturbance in the force" when I read that the magazine would be changing once again. Sure, the changes before did not compromise the quality of the magazine, but I felt a tremor in the Force that I hadn't felt since...my dog chewed up my Darth Vader and Chewbacca action figures early in the 1980s. Apparently, the dark side of the Force influenced me because Issue 77 was the best issue ever. I am 36 years old, and I actually giggled with delight as I predicted and then read the 10 Greatest Moments of the Classic Trilogy. My wife assured my kids, who had witnessed my uncharacteristic glee, that I was, indeed, still their father. I also enjoyed Scouting the Galaxy and thought Steve Sansweet hit an all-time high in comedic responses to some bizarre letters.*

Scott Reeve—Ogden, UT

We've received a lot of letters from fans who love the new look, and we are certainly excited about the coming year leading up to *Revenge of the Sith*. While some were disappointed that we only had one cover feature in Issue 77, rest assured that this will not be the case in the coming issues. As you can see from this issue, we have a lot of great features. And yes, Steve is certainly a master when it comes to answering the more absurd letters he receives, and we love him dearly for his wit and charm yet greatly despise him for his immense collection of all things Star Wars. Okay, despise is too harsh a word...but we are very, very envious.

## FEELING CROSS WITHOUT WORDS

*I have just received my much-anticipated Star Wars Insider, and while I am happy for the most part with its new look, one aspect greatly disturbs me. The deletion of the crossword puzzle nearly gave me a heart attack—it gave me great amusement, and I could often be seen hunched over it putting my Star Wars trivia to the test. Now what am I supposed to do at work?! Please consider the revival of the beloved puzzle!*

Lauren Fields—Hamilton, MA

Yes, change in a magazine can be a traumatic thing, especially when sections dear to readers appear to have vanished. However, the letters we receive from folks are a good way to see what people feel they are missing and would like to have back. We are making plans to bring back the crossword, most likely on an every-other-issue basis, plus we're looking into new ways to entertain and challenge your brain. Our only question to you is: Shouldn't you be working while you're at work?

## SCAVENGING THE MAILBOX

*I joined the Star Wars fan club three months ago, and I have not yet received my welcome kit. Is there an address I can respond to, or can you give me a phone number so I can talk to someone directly?*

William Rakowski—Via Internet

This has actually been a common question from a slew of readers so allow us to explain. The kits are sent out in bulk every quarter, or roughly four times a year, so it's possible that you would have to wait up to 12 weeks to receive one. Our guess is you will have received it by the time you get this issue.

## IS THERE LIFE AFTER DARTH?

*First off, I just wanted to say great job on the magazine! However, something has been on my mind lately. What will be happening in the Star Wars universe as Episode III is technically the last film?*

**Will Hyperspace still exist? Will there be Insider magazine?**

Nelma—Loesburg, VA

Another satisfied customer—just what we like to hear! Now, as to what will happen after the release of *Revenge of the Sith*? "Strong am I with the Force, but not that strong." What we can say is that as long as the fans want them, Hyperspace and *Insider* will be around for years to come. However, the creation of Lucasfilm Animation Singapore should be an indication that the powers that be are definitely thinking about the future (see *Skywalking* this issue). Let us also remind everyone that there is another *Clone Wars* cartoon series coming from Cartoon Network, which will begin airing March 21, 2005.

## THANKYA! THANKYAVERAMUCH!

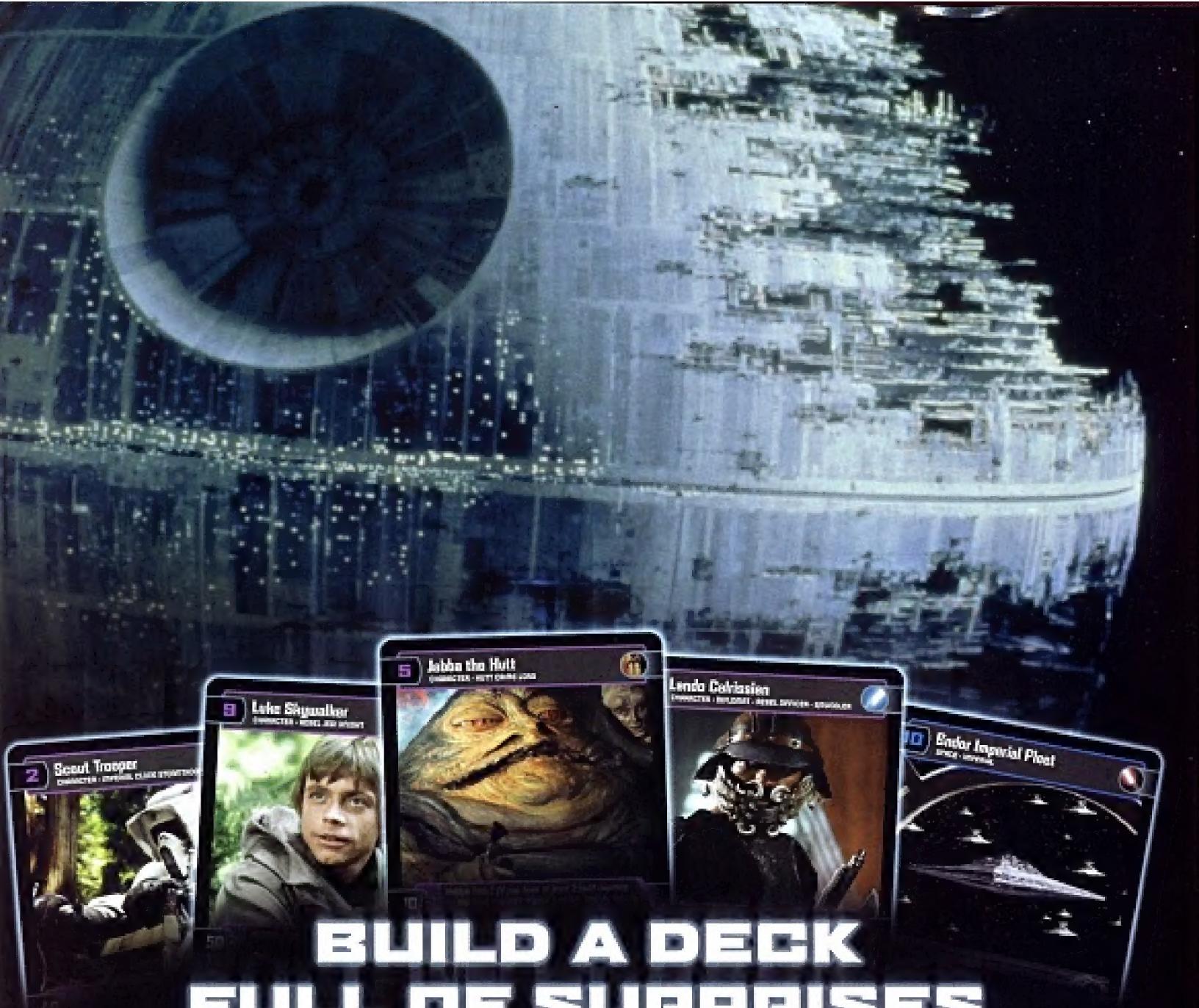
*I just picked up the new Insider and started reading. Lots of good stuff—keep it coming. I also wanted to say that Comic-Con was awesome, and the Star Wars pavilion was incredible! Lucasfilm sure knows how to put on a good show. But the best thing I saw had to be the Elvis Trooper! Can you tell me more about this guy, does he work for you guys, how about an interview—do you even know who he is?*

James—Via Internet

For many years, we were under the impression that Elvis was dead. However, it's apparent that he was cloned and is now traveling the universe going from convention to convention. And that's really all we know. Well, that and that his real name is Ken.



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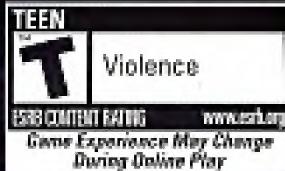
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# Episode III Prequel Update

WITH PRODUCER RICK MCCALLUM By Pablo Hidalgo

Sints of additional photography have become an increasingly standard phase of motion picture production. "Pick-ups" is the preferred nickname for these brief but intense rounds of activity because the inaccurate term "reshoots" tends to suggest a corrective measure to fix something that didn't turn out right the first time.

The very fluid nature of *Star Wars* prequel development lends itself to pickups. As George Lucas gathers the footage

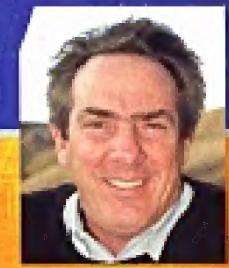
shot in Sydney into a rough edit of the film, he sees opportunities to add new scenes, shots, and bridging material as the story evolves.

Producer Rick McCallum has been in England for much of this past summer setting up for the first round of pickups. Despite the hectic pace and workload, he did take a day off this past July for a very important appointment—appearing in front of more than 6,500 *Star Wars* fans at a special presentation at

this year's Comic-Con International 2004 show in San Diego.

"I loved it. I thought it was great," says McCallum. "I only flew in for the day. I got in Saturday morning, went out there, and was back on a flight Saturday night. To drive up and see thousands of fans trying to get in was pretty awesome."

The big news from the event was the revelation of the Episode III title: *Revenge of the Sith*. Though McCallum and surprise guest Hayden Christensen were



Kenji Oates, who plays Jedi Saesee Tiin, and Samuel L. Jackson, who plays Jedi Master Mace Windu, watch and listen intently as Episode III director George Lucas shows them how a fight will progress on a miniature of a set.—Photo by Merrick Morton

Misunderstanding and mistrust cloud this conversation between the secretly wedded Senator Padme Amidala (played by Natalie Portman) and Jedi Anakin Skywalker (actor Hayden Christensen).—Photo by Ralph Nelson Jr.

*"There's a new strain between Anakin and Padme, which has to do with their relationship, their love."*





The unmistakable profile of actor Samuel L. Jackson (as Lando Calrissian) in front of some light rigging during a behind-the-scenes Star Wars: Episode II. —Photo by Paul Trifunovic

off-stage when a dramatic video revealed the Episode title, the audience's enthusiasm was not lost on them.

"We heard it! We didn't see it, but I heard the reaction—Hayden and I were outside, and we heard it," says McCallum.

McCallum promptly returned to England's Shepperton Studios, which hosted the Episode III crew for a two-week shoot scheduled from August 23 to September 3. "We'll be working Monday through Saturday the first week. The second week, we'll probably finish on Friday because George has to leave for Telluride, Colorado for the Telluride Film Festival." A true multitasker, Lucas immediately leaves the Episode III shoot to attend premiere activities for *THX 1138: The George Lucas Director's Cut*.

"It's going to be fairly intense," says McCallum. "We'll be working 12-hour days, and there are about 400 shots to do." He notes that most of these shots are small inserts or transitions—add-ons to existing scenes that help clarify actions or to better mesh the scene into its surroundings.

As an example, in the editing room, it was decided that as Obi-Wan and Anakin infiltrate a Trade Federation cruiser, Obi-Wan would hand R2-D2 a comlink. This helps clarify subsequent scenes wherein the Jedi stay in contact with the little droid. That handoff was never shot and instead was realized as an animatic placeholder with a large R on it. That R,



Actor Anthony Daniels, wearing most of the C-3PO costume, holds up the infamous ILM silver ball, a half-mirrored sphere that is used for lighting reference. —Photo by Merrick Morton

which stands for "reshoot," means that the shot of Ewan McGregor handing Artoo a prop is slated for pickups.

"There are only really one or two new scenes," says McCallum. This is in contrast to Episode II, which had several scenes added to the film during pickups,

including an ambitious action set piece: the chase through the Geonosian droid factory. Nothing of that scale has been added to Episode III.

"There's a new scene between Anakin and Padmé, which has to do with their relationship, their love," says McCallum.



"And there is a scene between Anakin and Yoda, wherein Yoda again tells him about how a Jedi shouldn't have personal attachments, such as love."

McCallum estimates a stage crew of about 60 on the shooting floor. "With construction and everything else, there will

probably be about 120 all together." The construction requirements for the pickups focus on small sets or pieces of sets. Much of the environment will be bluescreen and greenscreen to allow ILM to digitally composite the scene into virtual environments or into "clean plates" of

**"We'll be working 12-hour days, and there are about 400 shots to do."**



Nash Edgerton, stunt double for Obi-Wan Kenobi, does some tricky wire work during production of *Revenge of the Sith*.—Photo by Paul Teller



Taking a break to chat and thumb through the local papers, Hayden Christensen (who plays Anakin Skywalker) relaxes on a Stunt Department crash bed, which also serves as bed, bench, and table.—Photo by Paul Teller

environments constructed in Sydney last year. "The largest new set is probably a huge staircase, where Anakin is going to the opera on Coruscant," says McCallum.

Among the principal photography crew returning for pickups are Supervising Art Director Peter Russell, 1<sup>st</sup> Assistant Director Colin Fletcher, 2<sup>nd</sup> Assistant

Director Deb Antoniou, Visual Effects Supervisor John Knoll, Costume Designer Trisha Biggar, Assistant Costume Designer Michael Mooney, Costume Supervisor Nicole Young, Stunt Coordinator Nick Gillard, Creature Shop Creative Supervisor Dave Elsey, Creature Shop Supervisor Rebecca Hunt, Creature Shop



Actress Natalie Portman strikes a pose during a camera test in the set for the apartment of her character, Senator Padmé Amidala.—Photo by Merrick Morton

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Here's proof that not all the sets during the making of Episode III were green or bluescreen. This is a shot down a hallway in Chancellor Palpatine's office complex.—Photo by Paul Teller

Fabrication Supervisor Lou Elsey, Hairdresser Pip Lund, and Makeup Artist Shane Thomas.

Helming the camera in the place of David Tattersall is Director of Photography Giles Nuttgen. "He was on our second unit on Episode I and handled pickups for Episode II," says McCallum. "He's been with us for 10 or 15 years, starting with a couple of episodes of *Young Indy*."

The production of *The Young Indiana Jones Chronicles* marked the last time McCallum has worked in Shepperton Studios. One of the most famous film production facilities in England, Shepperton has been the filming location for such classic works as *2001: A Space Odyssey*, *Dr. Strangelove*, *Lawrence of Arabia*, and parts of the original *Star Wars*. After an

absence of 13 years, McCallum and crew return. "I've done five films here. I did *Link*, *Castaway*, *Track 29*, *Young Indy*, and *Strapless*," says McCallum.

So why Shepperton? Why England and not Australia? "A lot of it has to do with actor availability, and where people are geographically at this time," says McCallum. "For instance, we only have Natalie Portman for two days, but she'd have to spend two days traveling to Sydney and back. Sam Jackson is working on another picture, and to get him to go to Sydney is really much more difficult than just going to London."

Furthermore, principal actors Ewan McGregor and Hayden Christensen were already in London at the time. "To fly from London, you lose four days to get to Sydney, so it's really easier to do it here," says McCallum.

Joining the cast in London for the pickups is another longtime associate, Oliver Ford Davies. The actor will reprise his role as Sio Bibble, though McCallum notes it's a small part. "There's no

**“...a more complete version of the film will be ready for February, when John Williams is scheduled to begin scoring the picture.”**



Getting a leg up on a Wookiee: Both Lou Elsey (fabrication supervisor) and Nessa Cox (fabrication assistant) need step-stools to help Axel Dench into the muscle suit that he wears under the hair of his Wookiee outfit. Dench is a 6 foot 13-inch power forward for a New Zealand pro basketball team.—Photo by Paul Teller

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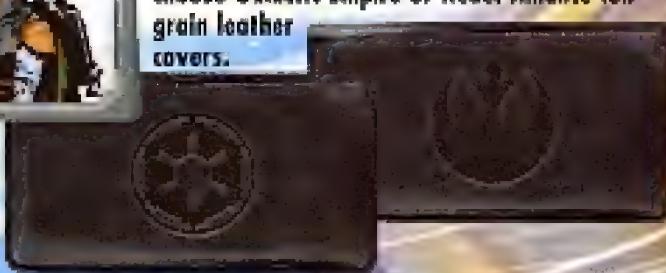


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Jedi Ki-Adi-Mundi (played by actor Sălăgeanu) appears as a hologram from a distant planet during an important meeting of the Jedi Council attended by, among others, Yoda and Obi-Wan Kenobi (played by actors Ewan McGregor). —Digital work by ILM



A battle erupts over the once-peaceful skies of Coruscant, as Republic forces, led by the Jedi, combat a powerful Separatist fleet. —Digital work by ILM



Foreboding clouds choke the skies over the Jedi Temple in *Revenge of the Sith*. —Digital work by ILM

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Anakin Skywalker tries a risky maneuver to stop insidious buzz droids launched by Separatist ships from destroying Obi-Wan Kenobi's Jedi starfighter in the skies over Coruscant.—Digital work by ILM



A couple of Anakins help pre-prepare this scene in *Revenge of the Sith*.—Photo by Ralph Nelson Jr.

dialogue," he says. "His presence will help add some continuity with what's come before."

Once the two-week shoot is completed, it doesn't mean the Episode III cameras can pack up for good. As happened with both Episodes I and II, there is room left in the schedule to allow for even more pickups as the edit progresses. "I hope that we'll have more pickups in January—

maybe just two or three days," says McCallum. "It will probably be at Elstree, or maybe back here in Shepperton." With those pieces in place, a more complete version of the film will be ready for February, when John Williams is scheduled to begin scoring the picture.

Meanwhile, across the ocean at Skywalker Ranch, a trailer editor is already at work looking through the assembled edit,

piecing together the key moments that will appear in the first Episode III trailer slated for later this year.

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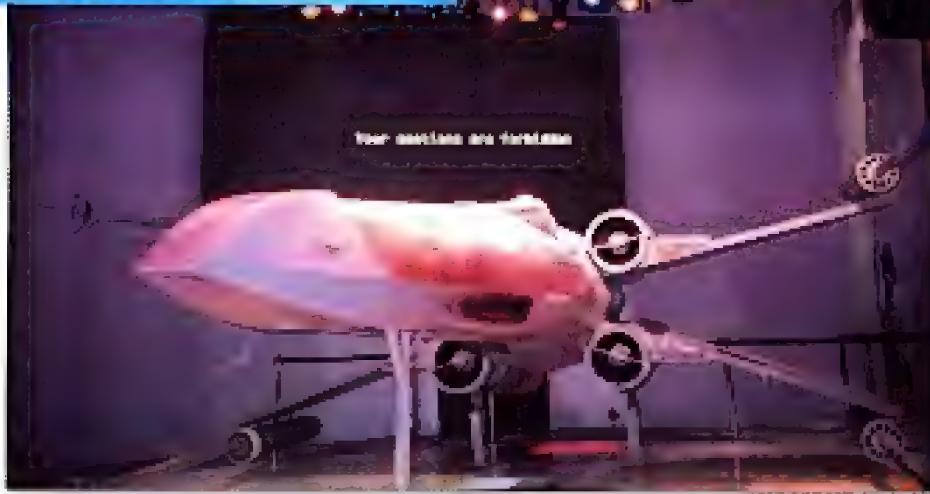
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# Star News From Around the Galaxy

## THE STAR WARS PAVILION AT THE SAN DIEGO COMIC CON INTERNATIONAL 2004

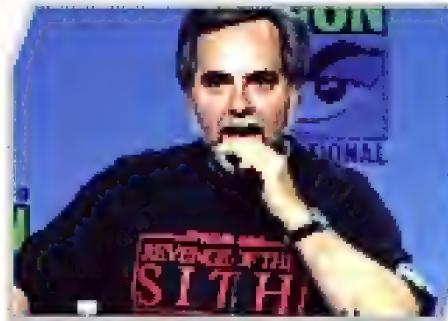


The biggest news of the presentation came from a little off location—down in southern California. The San Diego Comic-Con International 2004 show was quite a sight to behold, especially if you were a fan of Star Wars, and the Millennium Falcon was in town. Lucasfilm had its largest booth ever—so large, it's termed the "Star Wars pavilion." It was certainly an overwhelming behemoth, from one end of the floor to the other, spectacular and voluminous. We're treated to a wonderful array of Lucasfilm company displays from Gentle Giant to LucasArts as well as a huge, well-organized *Star Wars* checklist. Thousands of people off their hook the opportunity to have their picture taken with the well-known vehicle, and some were even accompanied by other fans dressed as their favorites. X-wing pilots, Jedi, and more.

Of these events, an event to be held this past Saturday, the San Diego Comic-Con will be held to join a little taste of what went on at the Star Wars pavilion during the show.

## EPISODE III FINALLY HAS A NAME!

Without a doubt, the biggest news of the entire show was the title reveal of Episode III—*Revenge of the Sith*—during the Star Wars Spectacular held on Saturday.



Steve Sansweet, head of fan relations for Lucasfilm, hosted the two-hour-long event before a packed crowd of more than 6,500 rabid fans, the largest gathering of Star Wars fans since Lucasfilm has been making its appearance at the yearly event. With a flair for the dramatic, Steve made the announcement while slipping off an overshirt to reveal a T-shirt emblazoned with the title—the reaction was almost instantaneous as the hall erupted with a thunderous round of applause and shouts of approval. To quote

a famous man in black, "It will be a day long remembered." While no actual movie footage was shown at the event, it was hinted that the first official trailer would begin to hit movie theaters sometime this fall.

## LET THE GAMES BEGIN!

One of the many attractions at the pavilion that drew big crowds was Lucasfilm's electronic gaming division, LucasArts, where visitors could get a little hands-on time with all of its upcoming games, including the much-anticipated *Star Wars Galaxies: Jump to Lightspeed* and *Star Wars Knights of the Old Republic II: The Sith Lords*. Also on hand was the multi-player extravaganza *Star Wars: Battlefront*, which enables players to live out battles seen in all six films, along with the excellent looking first-person shooter *Star Wars Republic Commando*. LucasArts also showcased its only non-Star Wars-related game for the coming year, *Mercenaries*, which, like *Battlefront*, looks to be an instant classic.

## THE STARS SHONE BRIGHT

Another attraction that drew a huge presence at the pavilion was the autograph booth, where Star Wars celebrities of past and present made their appearances. In fact, autograph row was burgeoning with people at all times of the day, making it downright difficult to even move around. During the course of the show, fans had the chance to meet Amy Allen (Aayla Secura), Kenny Baker (R2-D2), Michonne Bourriague (Aurra Sing), Carrie Fisher (Princess Leia), Jake Lloyd



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**A GIANT PRESENCE**

Gentle Giant is at the cutting edge of digital scanning, and has been producing great Star Wars busts during the last few years. One of the extremely popular show exclusives (and we're talking of the entire show) was Gentle Giant's Luke Skywalker in Stormtrooper disguise bust, which is a combination of the upcoming Luke in flying pilot gear and stormtrooper busts, and will be limited to a run of 3,000 pieces.

Also on display was a new line of mobile Star Wars micro-busts, called Bust-Ups. These cool little busts can be interchanged with one another (unlike their removable heads—Princess Leia's head can actually be placed on Chewie's body). Gentle Giant also had an exclusive Bust Up of the "Spirit of the Rebellion" A-Wing, which is limited to a run of 5,000, featuring a clear plastic version of Luke Skywalker, Han Solo, Princess Leia, and C-3PO. For those lucky ones in the room, 500 of these sets turned out to be hidden glow-in-the-dark chase sets. For those who didn't make it to the show, Gentle Giant retained a select number of these conversion exclusives, and both will be made available to members of their collector's club via a limited-run first-come-first-served basis.



(Anakin Skywalker), Daniel Logan (young Boba Fett), Peter Mayhew (Chewbacca), Shannon McRandle (Mara Jade), Ray Park (Darth Maul), and Mark Hamill (Luke Skywalker).

Also on hand was Jeremy Bulloch (Boba Fett), the original man behind the bucket head, who sat right across from autograph row at the Anthony Grandio Company booth signing checkbook covers displaying the bust of the popular bounty hunter. While he didn't make an official appearance at the pavilion, Billy Dee Williams (Lando Calrissian) was also at Comic-Con signing autographs and speaking with folks.

**SO MANY COLLECTIBLES, SO LITTLE TIME**

As one would expect, the Star Wars pavilion was chock full of great licensees, each of whom was there to preview its exciting product lineup—toys, collectibles, books, masks...it was all there! Better yet, visitors at the show got to see many items for the first time.

**IT'S ALL ABOUT VINTAGE**

Probably the biggest toy and collectible presence that wasn't directly a part of the pavilion but still within very close range was Hasbro as it displayed a huge number of its upcoming Star Wars figures and vehicles. To the delight of showgoers, Hasbro gave away a few exclusives, including a Galactic Heroes Scout Trooper, a poster created using figures from its new vintage figure lineup, and Unleashed card backs featuring characters from the latest assortment—Aayla Secura, Bossk, and a Tusken Raider. And for a fun photo opportunity, Hasbro also had a life-sized action figure blister card that people could enter.

The meat of Hasbro's offerings at San Diego centered on its Star Wars Original Trilogy Collection 3 3/4" figures. Of particular note was the packaging, which features a background reminiscent of the scene the figure is supposed to be from. Collectors also



got a glimpse of the OTC Vintage Figure 3 3/4" lineup, which will include 12 figures total, four from each film—Star Wars, The Empire Strikes Back, and Return of the Jedi—and features packaging reminiscent of when Star Wars figures were first brought to market more than 25 years ago. Better yet, the sculptures for all of the figures are brand-new, and they come with more points of articulation—you know, for those of us who like still like to re-create scenes from the films. Of particular note, the left hand of the vintage Darth Vader is made so he can clutch the throat of Captain Antilles, the popular, albeit ill-fated figure, voted into the lineup by fans back in 2003.

**"NOW I AM THE MASTER!"**

Master Replicas, the premier manufacturer and distributor of officially licensed and authentically detailed high-end motion picture and television collectibles, had some great items at the show for fans to wrap their hands around. First off, its convention exclusive was an Obi-Wan



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- Darth Vader to Obi-Wan Kenobi  
*Star Wars: A New Hope*

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**MASTER**  
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Kenobi "As First Built Edition" .45-scaled replica lightsaber. Also on display were four lightsabers, all of which featured realistic light and sound effects, including Luke Skywalker's green-bladed weapon from *Return of the Jedi* and his blue-bladed weapon from *A New Hope*; Darth Vader's imposing red-bladed weapon as seen in Episodes IV, V, and VI; and Mace Windu's purple-bladed weapon from *Attack of the Clones*.

In cases located around its booth, Master Replicas also featured some great looking, full-scale blasters, most notably the stormtrooper blaster and Princess Leia's blaster (as seen in *A New Hope*). Another great item was the scale-model replica of the thermal detonator made popular by the bounty hunter Boushh in *Return of the Jedi*. Not only does it look exactly like the dangerous weapon, it also features light and sound effects.

However, the show stealer for Master Replicas was definitely its first studio-scale vehicle: the fearsome AT-AT, which was re-created from the original studio models in *Star Wars: The Empire Strikes Back*. Like the original, this replica's head and body are cast from high-quality resin. To ensure the collectible's durability, many of the AT-AT's parts have been reproduced from injection-molded plastic. Not only that, the replica is comprised of more than 230 separate parts!

## CELEBRATING A RICH HERITAGE

Topps occupied one of the coolest yet smallest booths at the pavilion, where it was showcasing its much-anticipated *Star Wars* Heritage card lineup. Patrons were given a firsthand look at this exciting series of cards that pays homage to the *Star Wars* collector cards of the 1970s and 1980s. For the show, Topps handed out an Episode III promotional card offering a very limited peek at the upcoming film.

As for the series itself, the *Star Wars* Heritage set features the entire saga in one deluxe 120-card set, including all-new images from the previous five films and sneak preview cards from *Revenge of the Sith*. Each card is printed on 24 pt. gray-back card stock and features the classic designs, just like the cards of yesteryear. To round out the experience, each pack will contain a stick of bubble

gum! But don't fret—each piece is cello-wrapped so that every card remains in pristine condition.

In addition to the normal movie-themed cards, the Heritage set includes randomly inserted hand-drawn, one-of-a-kind sketch cards and celebrity autographed cards from such notables as James Earl Jones (voice of Darth Vader) and Mark Hamill (Luke Skywalker). To sweeten the pot even more, there are also etched-foil puzzle card inserts that form a six-card panoramic puzzle.

## ENTER SILVER SANDTROOPER

Right behind the Insider and Hyperspace booth and facing directly outward toward the oncoming crowds was the crew from



### INSIDER AND HYPERSPACE JOIN FORCES

Of course, this show wouldn't have been complete without the presence of *Star Wars Insider*, as representatives from the magazine took the opportunity to talk to fans about the new synergy between the *Insider* and Hyperspace, the Official *Star Wars* Fan Club. It was also at the show where Insider debuted its first issue under the new publisher, *ABC Entertainment*. Creative Director Francis Flagg and Editorial Director Brett Rector had a great time talking with fans about the exciting new direction they may have for the magazine, and they even had time to answer a few questions, discuss the magazine's future, and be presenters at the Third Annual *Star Wars* Fan Film Awards ceremony, not to be outdone by the other booths, *Insider* even sponsored a giveaway contest with Master Replicas to give out four *Death Vader* light sabers.

Lucasfilm. These busy bodies worked the show from sunup to sundown all five days, including Preview Night, greeting fans and selling great *Star Wars* collectibles. For the first two days of the show,

the big-ticket item was definitely the convention-exclusive Silver Saga Edition Sandtrooper figure. However, the hands-down must-have collectible of the show was definitely the *Revenge of the Sith* t-shirt, which went on sale within minutes of Steve Sansweet's announcement of the film's name. Thousands of eager fans lined up to grab a shirt, and just about all went away satisfied as Lucasfilm made sure to have plenty on hand.

## FAN FILMS HONORED AT COMIC-CON 2004

For the third year running, creative *Star Wars* fans were recognized at the Third Annual *Star Wars* Fan Film Awards Show. Earlier this year, Lucasfilm and Atom Films put out a call for fan filmmakers to submit their greatest masterpieces for the competition. Out of the 100 entries, 20 finalists made it into the last rounds of the competition. While each contestant was competing to win an award in his or her respective category, all were vying to win the coveted "George Lucas Selects Award," an achievement selected by the *Star Wars* creator himself. And the winners were:

**George Lucas Selects Award:** David Tomaszewski for *Escape from Tatooine*

**Pioneer Award:** Joe Nussbaum and Joe Levy for *George Lucas in Love*

**Best Animated Film:** Andreas Peterson for *Wamps*

**Spirit of Fandom Award:** Wendy Woody for *8 Minutes*

**Audience Choice Award:** Trey Stokes for *Pink Five Strikes Back*

**Best Comedy:** Scott Zier for *Recruitment*

**Best Crossover Spoof:** Ryan Simmons for *Carbonite Confusion*

To see these award-winning films, log on to:

[atomfilms.shockwave.com/af/spotlight/collections/starwars/](http://atomfilms.shockwave.com/af/spotlight/collections/starwars/)

—John Mulder and Brett Rector



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## NEWS FROM THE WORLD OF LUCASFILM



Gathering at Skywalker Ranch to discuss the startup of Lucasfilm Animation Singapore, are (left to right) Micheline Chau, president and chief operating officer, Lucasfilm Ltd.; George Lucas; and Teo Ming Kian, chairman, Singapore Economic Development Board.

## CREATION OF LUCASFILM ANIMATION SINGAPORE

Lucasfilm Ltd. announced this past summer that it has established Lucasfilm Animation Singapore, a digital animation studio designed to produce digital animated content for films, television, and games for global audiences.

***"I've been a fan of Asian animation and illustration all my life."*—George Lucas**

"I've been a fan of Asian animation and illustration all my life," said George Lucas. "Asian cinema has had a particularly big impact on a lot of my work. When we began thinking about developing new ways to explore the craft of animation, it seemed a natural step to combine the two," he added. "By having a base in Singapore, we can create a new style of animation that will blend east and west—and offer something not seen before."

"We're excited about this new venture," said Micheline Chau, president and COO of Lucasfilm Ltd., who was in Singapore for the announcement. "Singapore was our location of choice for so many reasons—a growing talent base, the cosmopolitan flavor, and its attractiveness as a place to live. Our long-term partnership with the Economic Development Board (EDB) gives us the resources to begin work almost immediately, working in concert with our animation unit in California."

Lucasfilm has joined with a consortium of investors in Singapore, including EDB Investments Pte Ltd. and Creative

Technology Ltd. The Singapore-based creative team will be led by Gail Currey, vice president and general manager of Lucasfilm Animation.

Teo Ming Kian, chairman EDB said, "This is a capstone for Singapore's digital media industry. This new studio will not only provide exceptional career opportunities for local animators and people keen in the creative arts, it will also attract top talent from the world over to live and work in Singapore. It will help us further diversify our economy and provide opportunities for our people with different interests and competencies."

## LUCAS TO ENTER AUDIO HALL OF FAME AT 20TH ANNUAL TEC AWARDS

George Lucas will be honored with induction into the TEC Awards Hall of Fame this October at the 20th Annual Technical Excellence & Creativity Awards ceremony. Scheduled for Saturday, October 30, the ceremony honoring Lucas will be held in San Francisco's Marriott Hotel.

In making the announcement, the Mix Foundation for Excellence in Audio said, "George Lucas, celebrated around the world as producer/director of the *Star Wars* and *Indiana Jones* adventure films, and the force behind the creation of Industrial Light & Magic, might be less widely known for his singular impact on film sound. His revival of the symphonic film score and improvements to theater sound with the development of THX have changed the way we hear movies. He has also championed new technologies behind film sound creation by financing

SoundDroid, an advanced touch-screen digital audio workstation; building the renowned Skywalker Sound audio facilities at Skywalker Ranch; and pioneering long-distance ADR sessions over T1 lines."

TEC Awards will also be presented to engineer/producer Elliot Scheiner and producers Jimmy Jam & Terry Lewis. The TEC Awards is presented by the Mix Foundation for Excellence in Audio, a nonprofit charitable organization headquartered in Walnut Creek, California, and sponsored by Mix, a professional audio industry monthly published by PRIMEDIA Business Magazines & Media.

Proceeds from the ceremony are donated to organizations working for the prevention of noise-induced hearing loss and to scholarships for students of the audio arts and sciences. For general information please visit [www.mixfoundation.org](http://www.mixfoundation.org).

## EWOKS AND DROIDS ARE COMING HOME ON DVD

Following quickly on the heels of the release of the original trilogy on DVD, Lucasfilm Ltd. and Twentieth Century Fox Home Entertainment will release three discs featuring the droids and Ewoks on November 23. Two full-length animated Ewoks features, *The Haunted Village* and *Tales From the Endor Woods* will arrive on DVD for the first time ever, as will two



animated droids features, *The Pirates and the Prince* and *Treasure of the Hidden Planet*. The animated features will be joined by two live-action Ewoks films, *Caravan of Courage* and *The Battle For Endor*, also debuting on November 23.

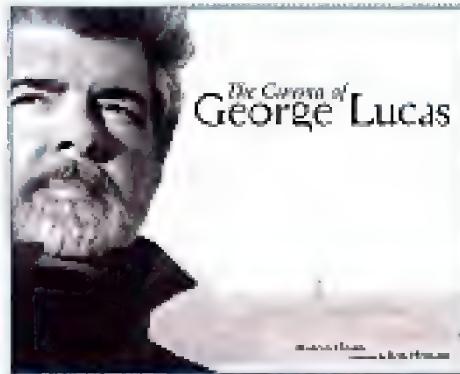
The Ewoks and droids animated features recount the adventures of these enduringly popular *Star Wars* characters before they appeared in the classic feature films. *Caravan of Courage* received an international theatrical release and

was subsequently broadcast on U.S. television in 1984, followed by its sequel, *The Battle for Endor*, which aired in 1985.

"There has been considerable interest in these titles from the core fan base for some time," said Jim Ward, vice president of marketing and distribution for Lucasfilm. "We're excited to bring these series and films to DVD and introduce them to a new audience of young fans." Each disk is priced at just \$14.98.

### COMING JANUARY 2005: *THE CINEMA OF GEORGE LUCAS*

This January, a lavish new hardcover book from Abrams celebrates the epic storytelling, the masterful direction and editing, and the visionary contributions George Lucas has made to the world of filmmaking.



*The Cinema of George Lucas* draws on exclusive new interviews, oral histories, and unprecedented access to the Lucas-film archives, including documents such as shooting schedules and production notes. Author Marcus Hearn analyzes Lucas' professional journey as director over four decades, beginning with his student shorts, to his projects as writer, editor, and producer. The book also discusses Lucas' many other accomplishments in the film industry, including the formation of Industrial Light & Magic and Skywalker Sound. The book is filled with many rare and never-before-published images from the earliest days of THX 1138 to new images from the forthcoming *Star Wars: Episode III*.

*The Cinema of George Lucas* by Marcus Hearn is scheduled for release in January 2005 from Abrams. Ron Howard, a longtime associate of Lucas (starring in *American Graffiti*, directing *Willow*), will pen a foreword that introduces the book. Marcus Hearn is a writer, editor, and publisher specializing in film and

popular culture. His work has appeared in numerous magazines and journals, and he is the author of the best-selling *Star Wars: Attack of the Clones—The Illustrated Companion*, among other books.

### GEORGE LUCAS EDUCATIONAL FOUNDATION LAUNCHES *EDUTOPIA* MAGAZINE

This past September, the George Lucas Educational Foundation launched *Edutopia*, a new magazine for a new world of learning, which will serve as a catalyst for change in education, and will showcase innovation, question the status quo, and profile today's heroes in education.

"I'm interested in the future, and the future is kids," says Lucas, who is profiled in the magazine's premiere issue. "Here we are entering the 21<sup>st</sup> century, and we are doing things based on 19<sup>th</sup>-century ideas and methods. Our system of education is locked in a time capsule.... The digital divide is not about who has access to what technology but rather who knows how to create and express themselves in the language of sound and images."

Lucas believes that the new world of learning is one in which educators are quickly connected to both students and parents, as well as professionals in the community, such as architects, physicians, and writers, who play an active role in the schools by contributing their expertise and resources. In this new world, technology is readily available, enabling students, teachers, and administrators to seek knowledge beyond the school walls.

*Edutopia* will be published again in November and then will go into bimonthly publication in 2005. The magazine will contain profiles of education heroes, features on cutting-edge schools, and regular departments reporting on new developments in the sciences, the arts, and technology for educators and others leading the charge to improve our schools.

Lucas and the creators of *Edutopia* magazine believe they are creating a new magazine category—one that will change our educational system and beliefs. They intend to make it a success and a must-read for teachers, legislators, parents, and anyone else interested in education.

—By Brett Rector

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I have been selected to participate in a joint research project between the UK and the United States for the fight against Muscular Dystrophy. This officially licensed limited edition *Star Wars* print will help the MDC and MDA fund this expensive research. Thanks for your contribution.—Paul Jordan

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# Where's Wuher?

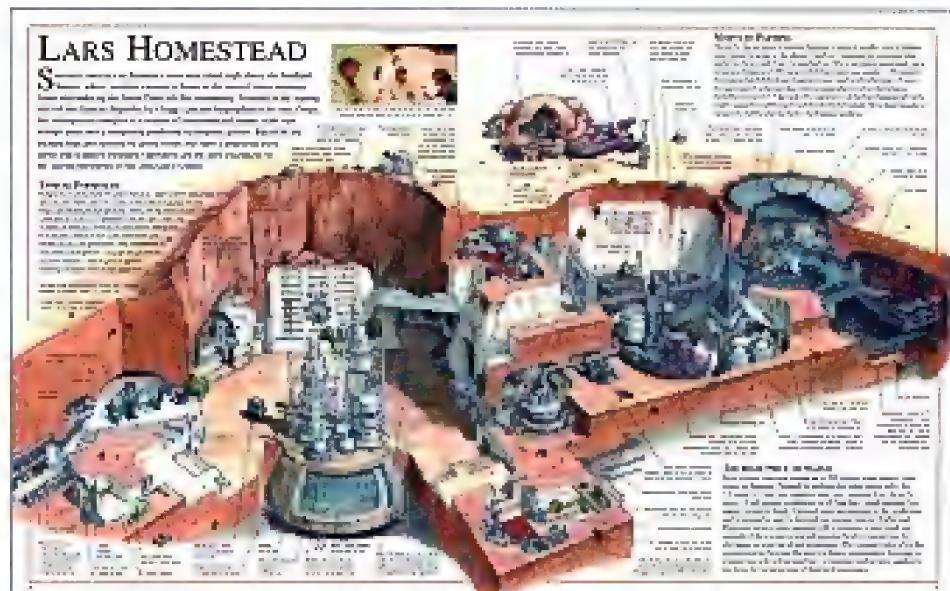
TWO ARTISTS' INTRICATE ILLUSTRATIONS OFFER A WEALTH OF STAR WARS SECRETS

One of the many differences between the original *Star Wars: A New Hope* and most science-fiction films is that George Lucas' galaxy far, far away is clearly a very lived-in place. Forget gleaming chrome ships and antiseptic white cities; 1977's audiences saw dented droids and vehicles, dingy watering holes, and dusty, hardscrabble farms. Watching Luke Skywalker's adventures unfold, you were sure that opening that door in the Lars homestead or peeking around the corner in Mos Eisley's cantina would take you somewhere that felt equally real.

Well, it's time to peek around all those corners. *Inside the Worlds of Star Wars Trilogy* (Dorling Kindersley, \$19.99) offers gorgeous, minutely detailed illustrations of more than 20 famous places from the original trilogy. The result is an entertaining tour of familiar locales, from Luke and Obi-Wan Kenobi's journey across Mos Eisley to the Battle of Endor, and a chance to see some places never before glimpsed like the nooks and crannies of Jabba's palace.

Lead artists Richard Chasemore and Hans Jenssen are already justifiably famous among *Star Wars* fans for a pair of prequel-era *Inside the Worlds* books and three incredible *Cross-Sections* books. Their latest DK book follows that winning blueprint with a mix of photos, wide-ranging maps, and "cutaway" shots of buildings, all meticulously labeled with explanatory text and bits of *Star Wars* lore.

Jenssen says the team spent a great deal of time at Skywalker Ranch scouring the archives, poring over unpublished photographs, and peering at shot after shot on laserdiscs of the original trilogy. ("We actually broke the laserdisc player trying desperately to glean the last bits of information from it," Chasemore says sheepishly before cheerfully blaming that on Jenssen.) Once every reference had been gathered, the artists produced rough sketches of each locale from various angles, looking for the right viewpoint. Then, Jenssen says, "the drawing begins in earnest and is developed by the artist in collaboration with the author or the rest



of the editorial team. For these artworks, the process can take upward of 600 hours."

And sometimes longer. Jenssen admits that "I dread to think of how many hours" went into the book's centerpiece, a gatefold of Echo Base that sprawls across four foldout pages. He started by "wearing out the freeze frame" on a videocassette, mapping the tunnels and corridors visible in *The Empire Strikes Back*. "This produced a fractured picture of unrelated bits of tunnels and chambers with no way to know whether each piece faced north or south, or how they linked together," he says, adding that "eventually, I ended up with a layout that made sense and didn't contradict anything in the film—I hope! Only then could I start work on the artwork, which took another several weeks to complete."

Jenssen's favorites among his illustrations are Echo Base, the Lars homestead, and Cloud City's processing vane, because those "reveal the most new 'off-camera' places the fans have never seen before."

Chasemore opts for his takes on Ben (Obi-Wan) Kenobi's house and the cantina, the latter of which has been fleshed out with a bazaar on a back street and a basement where secrets are stashed. The long-ago reshoots of the cantina scenes

posed a problem, he notes: "It was filmed two separate times and in two different countries, and they just don't match up. Shot in the way they were, it was very cleverly hidden." To the rescue came deleted footage (seen on the *Behind the Magic* CD-ROM) and archive photos taken on-set.

**"To make the illustration more realistic, we add fun details, little scenarios..."**

Chasemore and Jenssen weren't working alone, of course. Veteran New Jedi Order writer James Luceno wrote the text, assisted by consultant Curtis Saxton, Editor Simon Beecroft and Art Editor John Kelly at DK, and their counterparts at Lucasfilm (Editor Jonathan Rinzler and Art Editor Iain Morris). Additional illustrations and maps were drawn by Robert E. Barnes (one of the Episode III concept artists), John Mullaney, Richard Bonson, and Jon Hall. Luceno came aboard when half the art was complete and recalls his initial work as "kind of like playing 'Where's Waldo?'" I'd run my magnifying glass over the color Xeroxes, scribble notes, and hope that I was matching characters to the names I had culled from the movies, novels, and dozens of source books."

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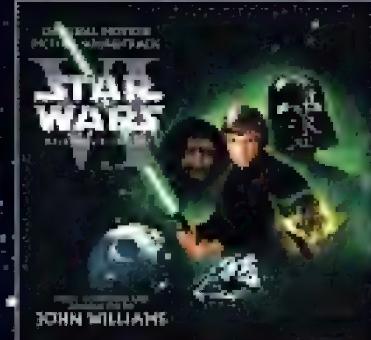
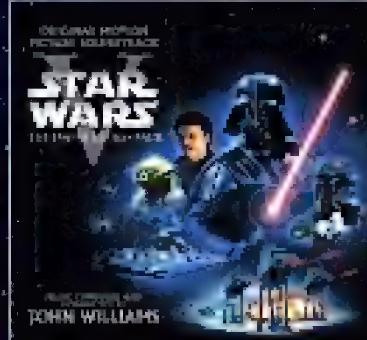
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Part of the fun of *Inside the Worlds* is finding all those little details. Why do treadwell droids on Tatooine sometimes chase sandflies? What's the foundation of Yoda's house made from? What are those Jawas up to outside Tosche Station? How many thieves are after Jabba's spice, anyway?

"To make the illustration more realistic, we add fun details, little scenarios," Chasemore says. "I quite often use Jawas, as they are always ferreting around getting up to mischief; it all adds to the feel of the artwork."

Chasemore and Jenssen are now hard at work on art for Episode III's *Incredible Cross-Sections*. Sorry, no secrets to tell, but here's a hint from Jenssen: "There are lots of really cool ships in this one, and as you would expect, there are clear echoes of some *Star Wars: A New Hope* designs. You can spot influences from TIE fighters, X-wings, A-wings, and more."

It's a good bet that an *Inside the Worlds of Episode III* book also will emerge with the DK team giving fans their last peeks around fascinating *Star Wars* corners—peeks informed by hours of painstaking research.

"I was amazed by the artists' ability to fashion complete scenes from what were essentially glimpses," Luceno says, adding that, "I've never been involved with a more dedicated group of artists, editors, and designers."

—Jason Fry

## BATTLE OF HOTH

**H**oth is a frozen, desolate world, and the Empire's forces have chosen to make it their temporary home. The blizzard winds are fierce, and the snow is deep, but the Empire's forces are determined to hold their ground.

The Empire's forces are determined to hold their ground, but the blizzard winds are fierce, and the snow is deep.

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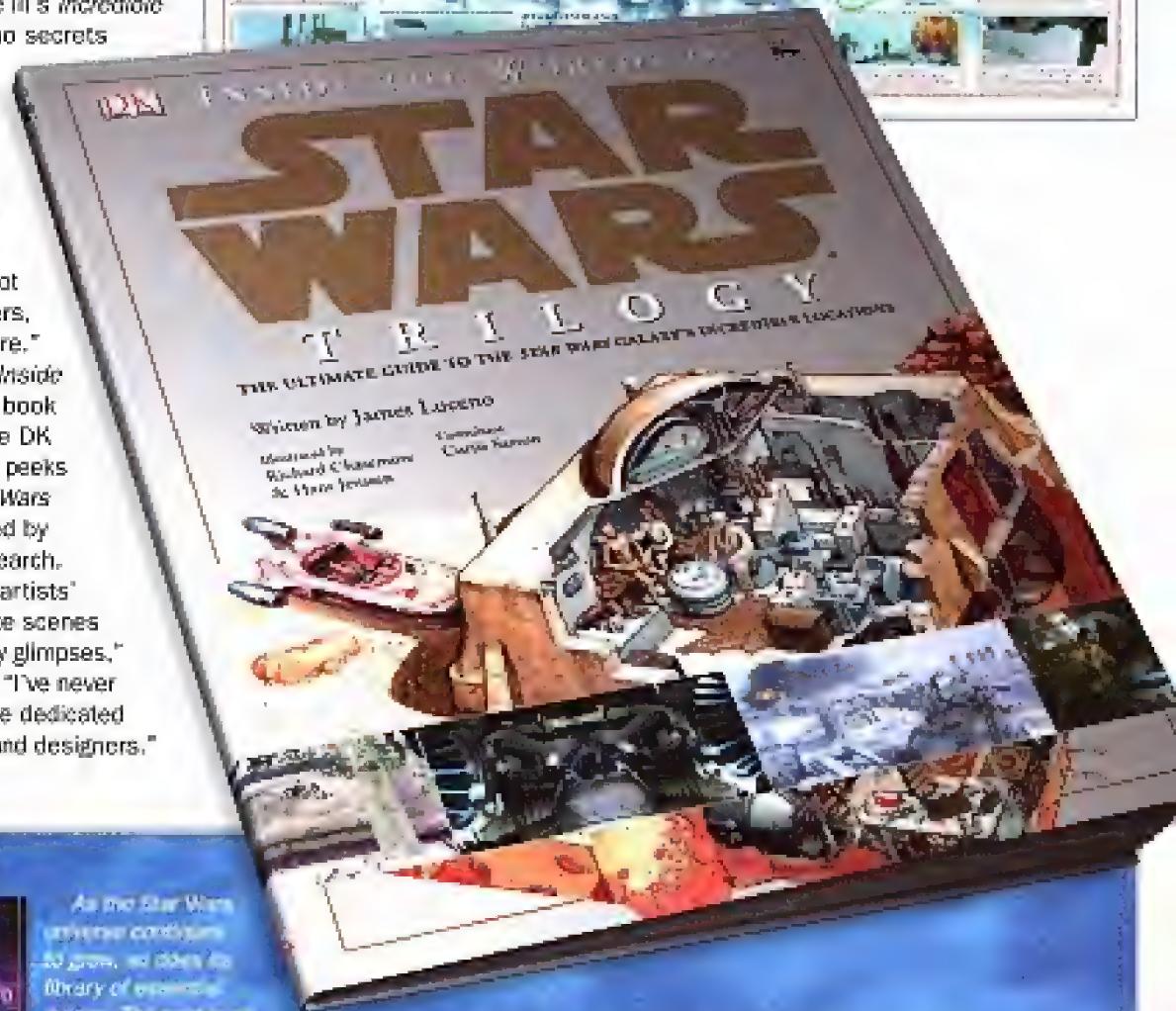
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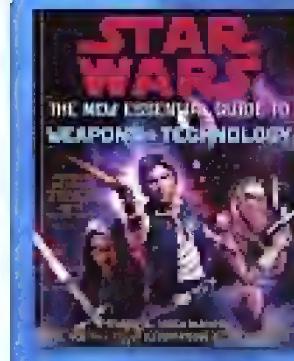
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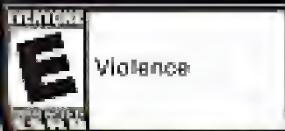
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# STAR WARS TRILOGY

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# The Royal Sampler

IT'S A WHOLE NEW LINEUP FOR STAR WARS TALES

They say that you can't please all of the people all of the time. Dark Horse Comics' Jeremy Barlow says "they" are full of it. As the editor spearheading the relaunch of *Star Wars Tales*, he envisions an anthology comic for everyone in fandom's big tent—movie buffs and Expanded Universe addicts alike.

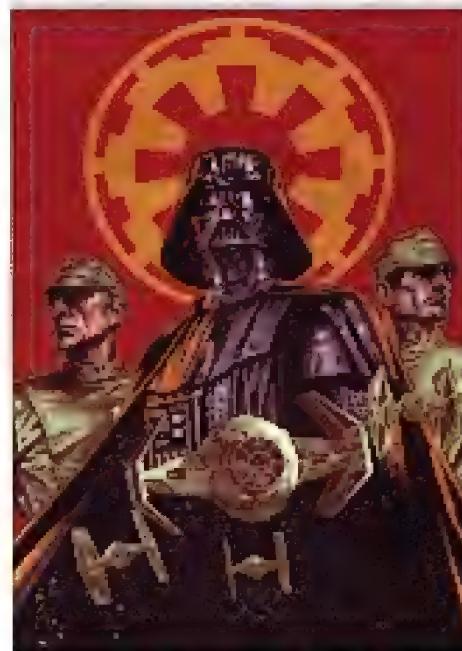
Since its debut in 1999, *Star Wars Tales* has offered up an anything-goes grab bag of short comic stories taking place in any era or genre. The opportunity to dabble in horror, romance, mystery, and farce attracted talents as diverse as Peter David (*Fallen Angel*) and Peter Bagge (*Hate*). Yet the brevity of the tales (often as many as five or six packed in each issue) contributed to a scattershot feel, and many die-hard *Star Wars* comics fans never warmed up to the series due to the "Infinities" designation that relegated its stories to an "it never really happened" pocket continuity separate from the carefully plotted timelines of the Expanded Universe.

With issue #21, *Star Wars Tales* begins a new era. No longer are tales packed rapid-fire between the covers. Each story (an average of three per issue) is now near-feature length, and

***"I want to make *Star Wars Tales* as new-reader-friendly as possible and still have enough little surprises and nods in there to make the die-hard fans happy."***

the presentation is tailored for broad appeal. "This gives us the room we need to really develop our characters and plots," explains Barlow. "That appeals to me most—telling some powerful and, hopefully, memorable character-driven pieces. The bonus of this is that it should add to the value feeling of the book. It's essentially three issues' worth of material for the price of two."

But what about the editorial reticence? "My goal is to reach out to readers who were [once] like me," says Barlow. "That



is, interested in *Star Wars* but intimidated by that giant wall of continuity. I probably shouldn't admit this, but before working [at Dark Horse] I was never a fan of the EU. Like most other guys my age, the movies were an integral part of my life, but beyond that, the novels and the comics didn't hold much interest. The writing and art styles were a step away from the 'mainstream' comics and books I liked to read, and the ever-growing continuity just seemed impenetrable. The learning curve was steep, but I'm up to speed now, and I've since come to truly appreciate the EU mythology."

With his new familiarity with the twin poles—casual and hardcore—that anchor *Star Wars* fandom, Barlow set about transforming his vision into reality, aided in his task by Jonathan Rinzler, senior editor at Lucasfilm. "It's a delicate balance—pleasing the fans who have been there since the beginning while offering something new and easily accessible to the first-time buyer. I want to make *Star Wars Tales* as new-reader-friendly as possible and still have enough little surprises and nods in there to make the die-hard fans happy. I'll be providing timeline placements and era synopses every time so

there will be no other reading required to enjoy an issue of *Tales*."

One implication of Barlow's decision is an end to the "Infinities" era in *Star Wars Tales*. With timeline placements assigned to each story, the tales can be plotted with precision on all official and unofficial histories—a move sure to lead to a decrease in aspirin sales among fan chroniclers. And as always, understanding the historical context of a story in *Star Wars Tales* is not a prerequisite for enjoying it.

The three tales in issue #21 kick off the relaunch and neatly illustrate the new editorial philosophy—meaty stories that take place in familiar movie contexts as well as in less-traveled eras. The lead tale, "Nomad," follows a mysterious Prequel-era Jedi wandering the Outer Rim as he hunts for revenge and carries a buried secret that could destroy him. "It has a very Clint Eastwood, spaghetti Western feel to it that we haven't seen too much of in *Star Wars* lately, and I'm quite excited about it," says Barlow. "It's actually a serialized story that will play out over the next four issues. If it works, we'll keep the serialized pieces going." The tale is written by Rob Williams, acclaimed writer of the British comics series *Cla\$\$war* and illustrated by Brandon Badeaux, whose

## TALE SPINNERS

What does the future hold for the relaunched *Star Wars Tales*? Due to the extended length of *Tales*' stories, editor Jeremy Barlow already has the next year locked down. Expect to see more adventures inspired by LucasArts video games such as *Knights of the Old Republic* and *Republic Commando*. Also on the schedule is a touching post-Return of the Jedi story written and illustrated by Lucas Metherell. *Return to Star Wars* continues as the artist of Kevin J. Anderson's *Tag & Think Me Dead*.

—JONATHAN RINZLER

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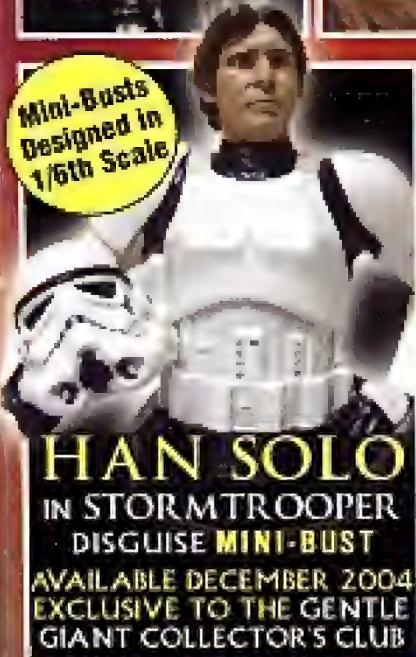
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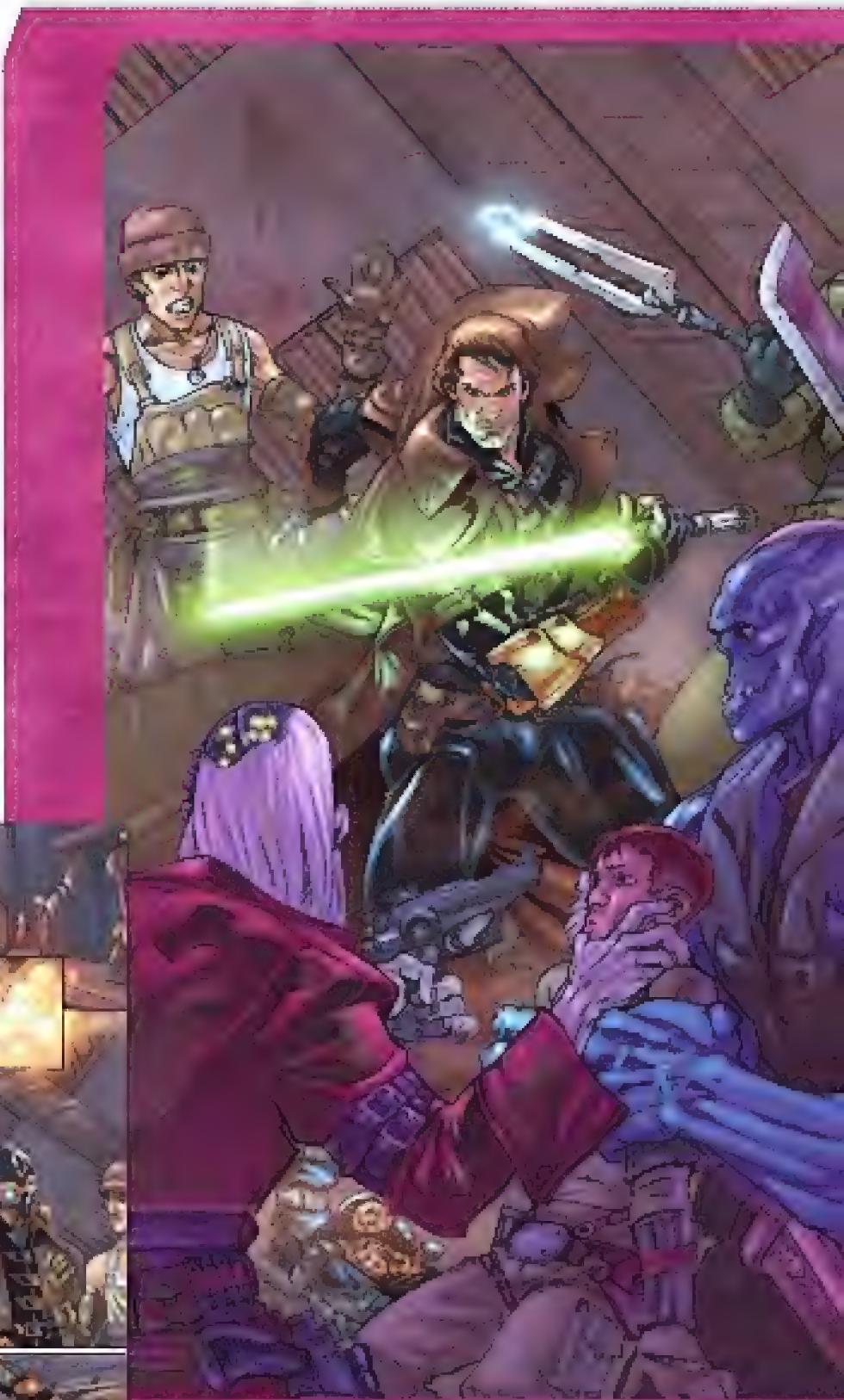
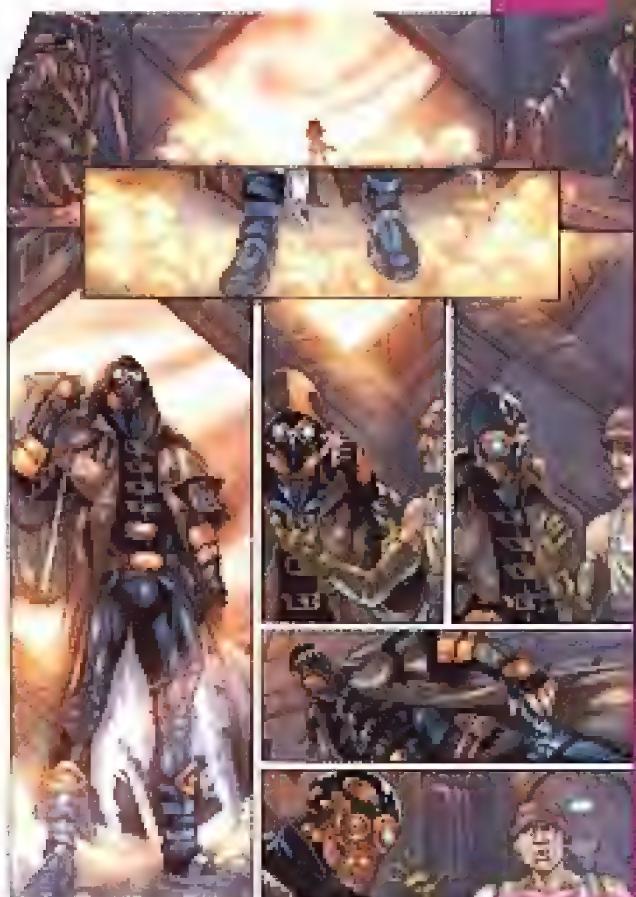
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work has been seen recently in both *Star Wars Empire* and *Star Wars Republic*.

Accompanying "Nomad" is "Black Eight," an Original Trilogy-era tale about the formation of a feared squadron of TIE fighter pilots entitled featuring a story by Shane McCarthy, script by Thomas Andrews, and art by Michel Lacombe and Serge LaPointe. Rounding out the issue is a piece starring Kyle Katarn, fan-favorite hero of several LucasArts video games, including *Jedi Knight* and *Jedi Outcast*. An aging Katarn faces a new enemy—the alien Yuuzhan Vong. In this late-period New Jedi Order story written by Nathan Butler and illustrated by James Raiz.

The revamp of Tales will result in a title that, minus its prior zaniness, can stand as a part of the mainstream Star Wars lineup. "The book itself won't read too differently than our other current monthly titles, Empire and Republic, both of which have been brilliantly executed lately, I think," says Barlow. "In the end, though, Tales should fit pretty seamlessly into the rest of our Star Wars line. We'll just have the luxury of jumping around the timeline in a way the other series can't."

—Daniel Wallace



"...Tales should fit pretty seamlessly into the rest of our Star Wars line. We'll just have the luxury of jumping around the timeline in a way the other series can't."

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# 50 Factoids About the Original *Star Wars* Trilogy

WITH THE DVDs NOW ON STORE SHELVES, *STAR WARS INSIDER* SPOTLIGHTS 50 THINGS YOU'LL WANT TO KNOW ABOUT THE SERIES THAT STARTED IT ALL. *By Daniel Wallace*





**1** *The Name Game.* George Lucas' first outline, finished in 1973, bore the title "Journal of the Whills" and told the story of "Mace Windy, a revered Jedi Bendu of Ophuchi" as told by "C.J. Thorpe, Padawan learner of the famed Jedi." That's very nearly incomprehensible, but it's interesting to note how many names Lucas recycled for later use. "Mace Windy" became Samuel L. Jackson's prequel character, and the term "Padawan learner" survived with only minor respelling. Other name holdovers from early drafts: the Jedi-like "Dai Noga" warriors became the dianoga trash creature; the "Towani system" became the surname (Towani) of the shipwrecked family in *The Ewok Adventure* TV movie, and the corrupt Count Sandage of Aquilae was resurrected as alien Podracer Wan Sandage in *The Phantom Menace*.

**2** *Get Me a Rewrite.* Some of Lucas' abandoned concepts included setting the story in the 33<sup>rd</sup> century and making Han Solo a "green-skinned monster with no nose and large gills." According to production supervisor Robert Watts, at one point Lucas considered casting Luke, Leia, and Han as little people, an idea he later revisited in the fantasy epic *Willow*.

**3** *Gloomy Garrick.* During editing of *A New Hope*, most of the "Biggs scenes" wound up on the cutting-room floor (as well as a scene with Luke, wearing a Gilligan-esque floppy hat, repairing a moisture vaporator). Despite the advice of Lucas' friends, who had recommended introducing the protagonist sooner, Lucas ultimately opted for a linear flow. "I really wanted



to have this clean line of the robots taking you to Luke, Luke taking you to Ben, Ben taking you to Han, Han taking you to Princess Leia," he said. That's little consolation to Biggs actor Garrick Hagon, who in an interview wistfully moaned the loss of his great wardrobe: "I had a cape, I had a Russian-style shirt...boots..."

## 4

**Han Me Boy.** If you think Biggs got a raw deal, pity the late Declan Mulholland. Hired to play Jabba for the Docking Bay 94 confrontation in *A New Hope* (with the intention of replacing him later with a stop-motion creature), Mulholland wore a fur vest and boasted an improbable Irish accent. The scene was never finished for the original theatrical release, but was restored for the Special Edition with a CG Jabba standing in for Mulholland.



## 5

**Theatrical Flux.** The original print of *A New Hope* screened on opening day was different from subsequent versions. This print contained Shelagh Fraser's original lines as Aunt Beru (later dubbed by a different actress) and lacked the scene where Chewie roars at the skittish mouse droid. Contrary to popular legend, the labels "A New Hope" and "Episode IV" did not appear in the opening scroll until 1981 during a theatrical re-release to remain consistent with *The Empire Strikes Back*.

## 6

**Lava Light.** The climax of *Return of the Jedi* could have been very different if early drafts had remained intact. In the revised rough draft, Luke is a prisoner of the Empire in the middle of a sea of boiling lava in the bowels of the Imperial capital Had Abaddon (i.e. Coruscant). During Luke's final showdown with the Emperor, Obi-Wan comes back as a flesh-and-blood warrior while Yoda lends a hand as a spirit from the Netherworld. Lucas jettisoned the superfluous players when he decided that a solo confrontation between Luke and Vader packed more power.

## 7

**Put Your Hand Inside the Puppet Head.** Computer-generated imagery made a huge impact on the Special Editions from Cloud City's windows to the Sarlacc's beak to—yes—the added laser blast and Han Solo's flinch when Greedo shoots first. But some of the effects were decidedly low-tech, namely the "lizard" and "elephant" aliens added to the cantina to replace the previous shots of wolfman aliens. "I guess George never really liked that one werewolf kind of guy; it was just a solid mask that had no articulation," says ILM's Howie Weed, who puppeteered and helped design the newcomers. Not only were puppets used for the lizard and elephant aliens (later identified as members of the Saurin and Pacithip species



respectively), but they're the same mask—the lizard is just the elephant turned backward, wearing a turban.

## 8

**Where Is the Rebel Base?** Before Lucas decided to use the ice planet Hoth as the Alliance's home in *Empire*, he considered a rocky planet of caves called Taz and a world of rolling wheat fields labeled Ton-mummd. (The use of grasslands as a setting reappeared during the Gungan ground battle in *The Phantom Menace*.)

## 9

**Abominable.** The heftiest addition to the Special Edition of *Empire* is the new wampa footage,





which was achieved through old-school effects technology—a furry suit, worn by the aforementioned Howie Weed—and shot inside a scaled-down cave set to enhance the illusion of a giant creature. Other moments conceived for the Special Edition but never filmed included the wampa devouring Luke's tauntaun and the wampa dragging Luke along a mountain ridge en route to its lair.

## 10

**Nine Lives.** The novelization of Empire features a scene where snowspeeder pilot Hobbie crashes into the head of General Veers' AT-AT, killing both combatants. Fans have often wondered if this was a hint of an excised scene, but no such footage exists. In spinoff fiction published after the fact, both Hobbie and Veers were shown to have survived the incident.

## FREEZE FRAME FUN

Throw out your videotapes—now that the DVDs are finally here, this fan-obsessive game is easier and more fun than ever. Thank the maker for the digital clarity of "pause" and "frame advance!"



## 11

**One Giant Leap for Opposable Thumbs.** When Ponda Baba (Walrus Man) grabs Luke's shoulder in the cantina, his "hand" is actually a fingerless flipper. When Obi-Wan slices off the offending appendage, it is now a furry hand.

## 12

**Or He Could Have Used His Rocket Jets.** A fun shot that's easily overlooked is Artoo-Detoo going down the stairs to reach the Millennium Falcon in Docking Bay 94. If you've ever wondered how a wheeled droid manages stairs, now you know.

## 13

**The Ice Cream Guy.** As reported in Insider #49, the Ice Cream Guy can be found among the evacuees in Cloud City, lugging a piece of equipment that looks remarkably like an ice cream maker. He remains one of our favorite cameos, and we're still holding out for the novel *Tales of the Ice Cream Guy*.

## 14

**Wham-O.** The Emperor getting tossed down a reactor shaft? Fuggedaboutit. The most gruesome death in the original trilogy is the TIE pilot who chases the Falcon into the asteroid field and gets pasted by one of the flying rocks. Freeze-frame reveals his tiny, flaming body spinning away from the wreckage.

## 15

**Your Sister Has It.** Perhaps trusting in the Force a bit too much: Leia squeezes her eyes shut when she fires a stormtrooper rifle during the Death Star chasm battle.

## 16

**He's No Dummy...Oh, Wait, Yes He Is.** Greedo's sudden death was achieved by igniting a pyrotechnic inside the chest of a Greedo mannequin. Freeze-frame just before the explosion if you want to see a stuffed Rodian.



## 17

**Programmed for Etiquette, Protocol, and Dropping Things.** Anthony Daniels couldn't pick up anything with the fingers in the Threepio costume, and if you examine the close-up of Threepio grabbing a com-link in *A New Hope*, you can see that there's something fishy going on. In truth, he's lifting it with a sticky pad hidden in the palm of his hand (and even then the shot took about 20 takes).



## THE FORCE IS STRONG IN THESE FLICKS

The Star Wars saga has influenced—and was influenced by—a host of films, but the comparisons to Akira Kurosawa's *The Hidden Fortress* have been done to death. Here are four movies with connections to Star Wars that you never would have guessed.

**18**

**Carrie** (1976). To prepare for his tale of high-school horror, director Brian De Palma ran a joint casting call with George Lucas' *Star Wars*. Most actors who showed up read for both movies, and Carrie Fisher turned down a part in De Palma's film because she objected to the nude scenes. As Mark Hamill later described the casting call, "George didn't say anything. I thought he was Brian's gofer or something."

**19**

**Once Upon a Time in the West** (1968). According to *A New Hope* production

supervisor Robert Watts, George Lucas screened four movies for his key crew-members before filming began, telling them that the final product should combine elements from all the films. This western was meant to evoke the dusty, lived-in look that Lucas envisioned for Tatooine. The other movies on the bill? *2001* (1968), *Silent Running* (1972), and, amazingly, Fellini's *Satyricon* (1969).

**20**

**The Shining** (1980). Filmed at the same time as *The Empire Strikes Back* at London's Elstree Studios (and marred by an expensive set fire), this Stanley Kubrick tale of madness used piles of fake snow from the Hoth Echo Base *Star Wars* set to simulate a snowed-in hotel.

**21**

**Superman II** (1980). For whatever reason, this superheroic sequel is a nexus for *Star Wars* bit players. Look for Terence Stamp (Chancellor Valorum), John Ratzenberger (Major Derlin), Angus MacInnes (Gold Leader), John Hollis (Lobot), Richard LeParmentier (Admiral Motti), and John Morton (Dack).

## A DOZEN THINGS YOU PROBABLY DIDN'T KNOW ABOUT THE ORIGINAL STAR WARS TRILOGY

**22**

**In Space, No One Can Hear Jimmy Smits Scream.** Playing with the concept of sound in space, sound designer Ben Burtt considered leaving Alderaan's explosion completely silent (à la *2001*) and also having the sound of

the planet's destruction hit the viewer after a short pause (an idea resurrected for Jango Fett's seismic charges in *Attack of the Clones*).

**23**

**Workin' at the Droid Wash.** So what was really in the oil bath in Luke's garage? Err...oil. And colored water. After the completion of the scene, it took hours to clean C-3PO's costume.

**24**

**And Dry-Cleaning Cost A Fortune.** Because no one wanted to damage Chewie's yak-fur costume by getting it wet, the mighty Wookiee spends *A New Hope*'s garbage-masher scene standing on a tiny platform in the corner.



**25**

**Plus, They Make the Sky Look Green:** The helmet visors worn by X-wing pilots are yellow because they did a better job of hiding the actors' runny makeup than the original clear visors.

**26**

**Cocoa, Stat.** The shots of Luke collapsing in a Hoth blizzard were filmed only steps away from a toasty ski lodge—the weather was so bad, that's as far as they could go; a few steps! Between takes, Hamill would run inside to warm up.



**27**

**Klingons Off the Starboard Bow.** The cave quakes caused by the awakening space slug were simulated by tilting the camera and telling the actors to lean in that direction, an effect immortalized in pop culture by the original *Star Trek* series.

**28**

**That'll Do, Bobo, That'll Do.** One idea for bringing Yoda to life involved filming a monkey and animating his mouth during postproduction to lip-synch the lines (done best in 1995's *Babe*).

**29**

**Ooooh, Scary.** *Return of the Jedi*'s Sarlacc battle was filmed in the incongruously named Buttercup Valley in Yuma, Arizona.

**30**

**That's Bound To Tick Off The Ewoks.** When the shield-generator dish explodes in *Return of the Jedi*, it incinerates a good chunk of forest. This vexed ILM modelmaker Bill George, who had rented the miniature trees (used to decorate model railroads) from an outside supply company.

**31**

**Anyone for Scuba?** Carrie Fisher wore a wetsuit under her costume during filming of the trash compactor scene.

**32**

**A Wretched Hive of Scum And Dinosaurs.** The elephantine rentos and tiny, hopping scurriers created for the Special Edition version of the Mos Eisley spaceport are modified versions of the brachiosaurus and velociraptor models used for *Jurassic Park*.

**33**

**Once Upon a Time.** Don't bother to calculate the number of years in "a long time ago." The opening of each movie intentionally mimics the setup of a classic



fable. As George Lucas explains, "That was my way of saying this is really more like a fairy tale than it is a piece of science-fiction. And I really thought you needed to do that, to say 'Don't worry about the scientific part of this, 'cause there isn't any.'"

#### EVERLASTING IN-JOKES

Three things are certainties in the *Star Wars* movies: C-3PO will say something catty, the Falcon will have a dodgy hyperdrive, and somewhere amid the action you'll find these everlasting in-jokes:

**34**

**1138.** Inexplicably MIA in *Return of the Jedi*, this reference to George Lucas' debut feature *THX 1138* appears in each of the other two films. In *A New Hope*, the number experienced a switcheroo: TK-421, the stormtrooper who has his armor jacked in the Death Star docking bay, was originally named THX-1138 until a last-minute dialogue alteration. Perhaps to balance out the loss of this in-joke, Mark Hamill later changed his line about the prison-transfer location "TS-138" to read "Cell Block 1138." In *The Empire Strikes Back*, listen for General Rieekan issuing an order dispatching snowspeeder pilots "Rogues 10 and 11 to Sector 38."



# The Making of the *Star Wars* Trilogy DVDs: Restoring the Galaxy

BEFORE THE FILMS' DVD RELEASE, SERIOUS WORK NEEDED TO BE DONE ON THE NEGATIVES TO GET THEM CLEAN AND READY FOR THEIR DIGITAL TRANSFER. INSIDER TAKES A LOOK AT THE ARDUOUS PROJECT OF MAKING THE ORIGINAL TRILOGY LOOK BETTER THAN EVER.

When technicians at Lowry Digital Images first viewed the negative of *Star Wars: Episode IV A New Hope*, they expected to see a lot of sand—after all, much of the movie takes place in the deserts of Tatooine. They got sand, all right, but not the kind they anticipated.

"There were sandstorms of dirt on the film," says John Lowry, CEO and founder of the Burbank, California-based company. "In the desert scenes alone, we probably removed more than a million pieces of dirt. That means each frame literally had hundreds of pieces of dirt."

In many ways, the films of the *Star Wars* trilogy were victims of their own success. "Generally, the more successful a film, the worse condition it's in. When a movie starts out, there are some expectations for what's going to happen with it, how many times prints will need to be made and so forth. Then the studio makes a certain number of protection masters for printing. But if they go through them all, they have to go back to the negatives again because the protection masters are just plain worn out. Of course, every time you go back to the originals, you're beating them up again. So, the big movies, the really successful ones, are usually pretty rough."

Because *Star Wars* was for many years the highest-grossing movie of all time, it stands to reason that even its original film elements would have experienced some significant wear. Although some of those issues were addressed with the 1997 reissue of the films, which was accompanied by a restoration, Lowry says his company was unprepared for the state in which they actually found the films.

Armed with a bank of 600 Power Mac G5 computers—each of which holds 4 GB of RAM—Lowry's staff of more than four dozen people waged war against the damage that nearly 30 years of handling and storage had done to the original negatives of the three films in the *Star Wars* trilogy.

"The dirt was the biggest single challenge. It was just incredible," he says. "We use automated systems here, which

can remove hundreds of pieces of dirt in a scene, but in this case, the automated systems just couldn't cope." Last year, Lowry Digital Images performed a digital restoration of the three *Indiana Jones* films, each of which had about 100,000 pieces of dirt. "In the *Star Wars* films, we removed up to a million pieces of dirt in a scene."

Before being sent to Lowry's company, the original negatives of the three *Star Wars* trilogy films were transferred to high-definition video (in a 10-bit 4:4:4 RGB format) through the telecine process, then sent to Industrial Light & Magic, Lucasfilm's visual effects company. At ILM, technicians worked with George Lucas to digitally "color time" the movies.

"When you're shooting a movie, things are shot at different times, on different days, under different lighting conditions," explains Mike Blanchard, Lucasfilm Ltd. postproduction supervisor. "Then the film gets sent to a lab to be developed, and the chemical bath is always slightly different. That results in inconsistencies in the film, and color timing is the process by which you smooth everything out and give it a consistent look."

Prior to the advent of digital technology, color timing was a hit-or-miss proposition done in a laboratory setting. "It was really hard to get right," Blanchard says. "But in the digital environment, there's a lot more control. You have the ability to fine-tune things exactly the way you want them and bring out subtleties in the film you couldn't get with the traditional method of color timing. On the *Star Wars* trilogy, we were able to retime the movie to make it look the way George originally wanted it to."

For the *Star Wars* trilogy, Blanchard goes on to explain, "We did an entire retransfer of the original negative. We were shocked at how much [the film] had taken a beating and at how bad it looked. The level of dirt and grain was quite a surprise. Additionally, there were color fluctuations—you could actually see colors pumping from frame to frame—that

needed fixing. What we wanted to do was remove the scratches and dirt hits, smooth out the color, and reduce the



***"In many ways, the films of the *Star Wars* trilogy were victims of their own success."***



grain." After ILM finished its processes, the newly color-timed versions of the films were sent to Lowry Digital Images. Blanchard and his team at ILM would then review the Lowry work on a 40-foot screen to make sure that no new artifacts were being introduced and to send back shots that could use additional work. "I think we were able to push their

great work to another level. They rose to the challenge, and we are all quite pleased with the results. The bottom line is I think *Star Wars* fans are going to be ecstatic when they see these films," Blanchard says.

Simply put, Lowry says, the trilogy was the most difficult project his company has ever had. "We've cleaned up more dirt on these three movies than we have on any movie we've ever worked on, including *Citizen Kane*—and that was almost impossible," he says, trying to give some idea of the challenges his technicians faced. "The end result? These films are absolutely stunning."

One unique hurdle that Lowry Digital faced came from the now-outmoded techniques used to create the groundbreaking visual effects for each of the three films. Images of flying spaceships, hurtling asteroids and exploding planets were often achieved by optical printing, which required running the same piece of film through a printer for each effects element, resulting in a lot of physical handling. Although the film was treated with utmost care during production, that handling invariably took its toll.

"Optical effects reduce the quality considerably by adding at least two more film generations to the process," Lowry explains. "In doing that, contrast comes up, the grain increases, and the images are softer. The challenge is to match the opticals—which are softer, grainier, dirtier, and with more flicker—with shots that are immediately adjacent to them. A distinct change of picture quality takes the viewer away from the story, and that's obviously not the intent of the director."

On the other hand, some scenes actually required Lowry Digital to add grain, especially in shots added for the 1997 Special Edition. "There were new effects, and you have to be sure they match. We were always fighting to get a consistency, to get rid of artifacts in the film that cause serious distractions."

Although he has restored 90 films and his work is seen by millions of people, Lowry says it's neither audience nor critical response that pushes his company to improve the restoration process. "The biggest thrill is when we're happy with the results. I have a team of people who live and breathe quality and dedicate themselves to creating pristine motion images.

They work like crazy to satisfy what they believe in."

After Lowry's restoration ended, the work of getting the newly restored images onto the DVD began. THX—the leading provider of products, services, and technologies for presentation excellence, and a company that Lucas founded—was on hand to supervise the exacting process.

"We were the eyes and ears down here on site during the transfer process," explains Rick Dean, director of technical business development for THX. "We took the finished master and prepared it for DVD compression, which is the point at which things can often fall apart when making a DVD."

The job of THX was to ensure that the now-pristine images created during restoration would lose none of their artistic integrity when appearing on a DVD. "We get a sense of what George wants to portray when telling the story, and we make sure that appears on the DVD in the best possible way. While the process we go through is focused on efficiency, it is designed with the artist's vision in mind," Dean explained. "We want to keep the detail in the picture but minimize the digital artifacts that could appear on a DVD. In the case of the *Star Wars* films, the restored masters were created using the original film elements, so we have been able to create a DVD presentation that's better than the initial theatrical releases."

For the *Star Wars* trilogy, all of the restoration teams knew that they had to apply even higher standards than usual. As Lowry points out, "These are really, really important films that have to be spectacular."

Rick McCallum, producer of *Star Wars: Episode I* and *Episode II* as well as the *Star Wars* trilogy Special Edition, said Lowry Digital's restoration and the work of ILM and THX surpassed expectations. "This is probably one of the most extensive restoration projects in movie history, but we needed to spend the time and effort to deliver a phenomenal final product," McCallum said. "When people see the DVD, I think they are going to be amazed at the quality. But more importantly, these movies have been rescued and restored, and will look their best forever." —Insider Staff

# Star Wars Battlefront: See the Movies, Live the Battles

Even though Lucasfilm packed the Star Wars classic trilogy DVD set with more surprises and extras than most fans expected, one stands above the rest as an unprecedented act of synergy between Lucasfilm and LucasArts: the playable Xbox demo of the new galactic shooter Star Wars Battlefront. Simply pop the bonus disc into your Xbox, and in just a few moments, you'll be able to take on the Empire at the Battle of Endor or jump into your stormtrooper armor and go Ewok hunting.

**THE GAME BEFORE THE GAME**  
But to understand the minor miracle of adding a fully functional version of a game onto a DVD several months before the game's completion and with the DVD and game both hitting stores simultaneously, you have to get the whole story. Star Wars Battlefront was created for LucasArts by developer Pandemic Studios (of Star Wars: Clone Wars fame), and Executive Producer Greg Borrud explains how the demo came to be. "We first heard about the DVD release near

the end of 2003," he recalls. "We were talking with our producer from LucasArts, Jim Tso, and we knew it would be a

huge opportunity if we were able to get something onto the bonus disc." The original idea was to put just a trailer or something simple, but the ambitious idea of an interactive demo came up. It wasn't a simple decision, however. "The only catch was we would have to finish the demo in January—a full nine months before the game would be released. This is unheard of in the game industry. But the team really rallied around the idea and worked around the clock to complete the demo," says Borrud.

Don't worry if you're not a hardcore gamer because this demo is a treat for all Star Wars fans, no matter if your Xbox hard drive is full of saved game data from all the titles you've completed or if it's just a dust-covered minor distraction for the kids. "The opportunity for literally millions of Star Wars fans to get a chance

*"...soon you won't be watching anymore—you'll be right in the middle of the action."*

to play our game firsthand was absolutely amazing. It allows us to reach a much larger mainstream fan base than we normally would," says Borrud. The game was actually designed with this wider audience in mind. Once you boot up the demo, you'll see the familiar scenes of the Battle of Endor from *Return of the Jedi*. This is just to set the mood because soon you won't be watching anymore—you'll be right in the middle of the action. If you're not familiar with this kind of game or just want to have a tactical advantage, be sure to flip through the brief tutorial included on the disc as it gives you all the information you'll need about the con-

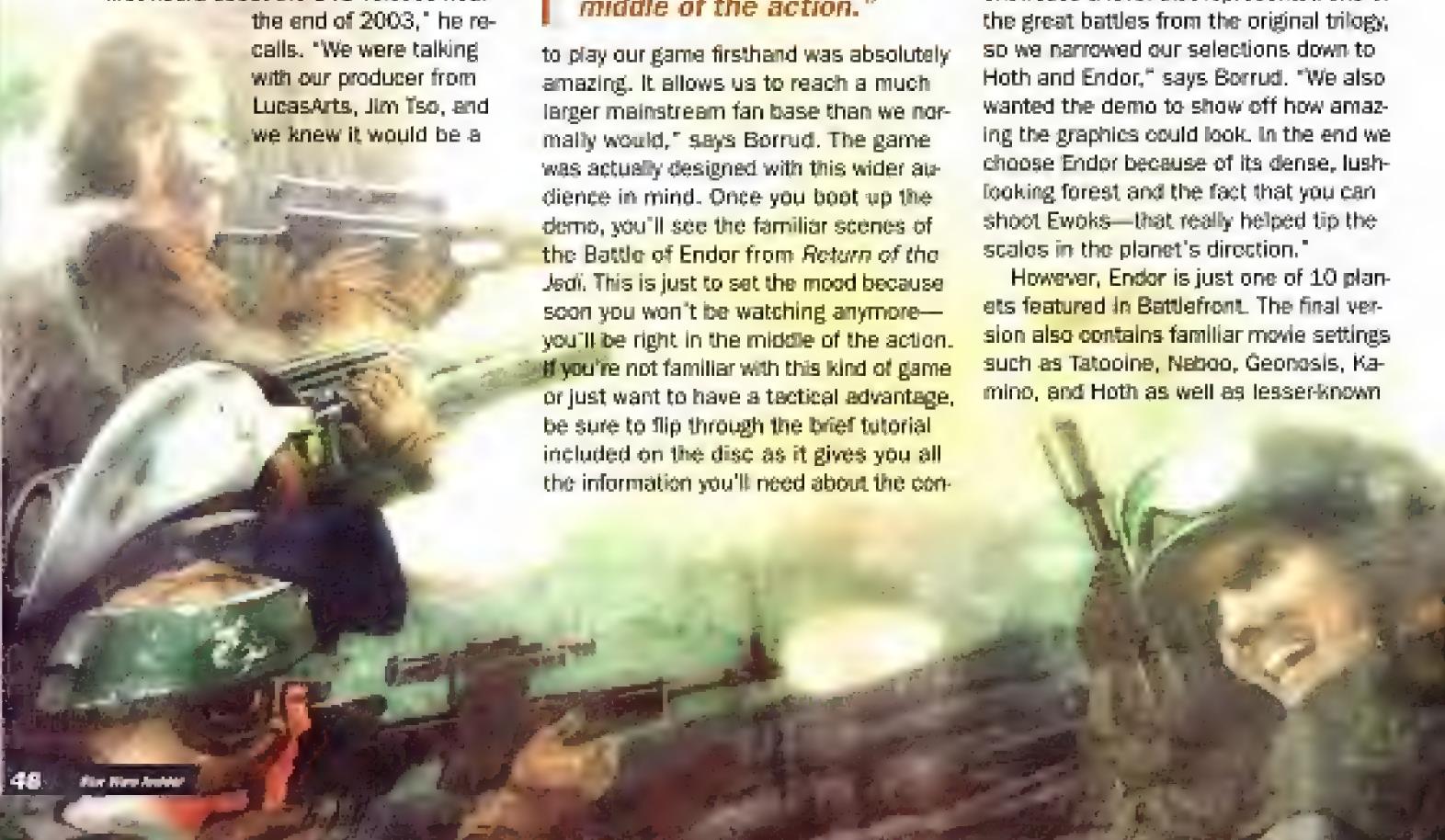
troller layout, character basics, maps, reinforcements, command posts, user interface, weapons modes, and vehicles.

It sounds like a lot, and quite frankly it is, but know this—Star Wars Battlefront is pure run-and-gun fun, full of chaotic action and signature movie moments. Basically, you play as a member of the Imperial Army or Rebel Alliance and your job, depending on which side you chose, is to destroy or protect the shield bunker. However, no matter what faction you're playing as, you'll still have plenty of arms and vehicles at your disposal, such as blaster rifles, thermal detonators, speeder bikes, and AT-STS. That's the beauty of Star Wars Battlefront—its open-ended gameplay means you'll never have the same experience twice.

## TOUGH DECISIONS

For the demo, it was decided to use the Endor map as the focus for the action. However, that wasn't an easy choice for the developers to make. "We wanted to showcase a level that represented one of the great battles from the original trilogy, so we narrowed our selections down to Hoth and Endor," says Borrud. "We also wanted the demo to show off how amazing the graphics could look. In the end we chose Endor because of its dense, lush-looking forest, and the fact that you can shoot Ewoks—that really helped tip the scales in the planet's direction."

However, Endor is just one of 10 planets featured in Battlefront. The final version also contains familiar movie settings such as Tatooine, Naboo, Geonosis, Kamino, and Hoth as well as lesser-known



planets like Rhen Var, which was featured in the *Tales of the Jedi* comic and another game by LucasArts, *Star Wars: Clone Wars*. Kashyyyk, the home of the Wookiees, is also included in *Battlefront*, and it is sure to become an instant fan favorite. But just because the demo features only one planet, don't think its gameplay options are limited.

Right away you have the option of choosing single-player or split-screen mode. You can fight the battle on your own, or you can grab a friend and battle at the same time. You can both play on the same side or even compete against one another. This is one of *Star Wars: Battlefront*'s greatest freedoms: the fierce online competition or intense, strategic cooperation that will occur during these battles.

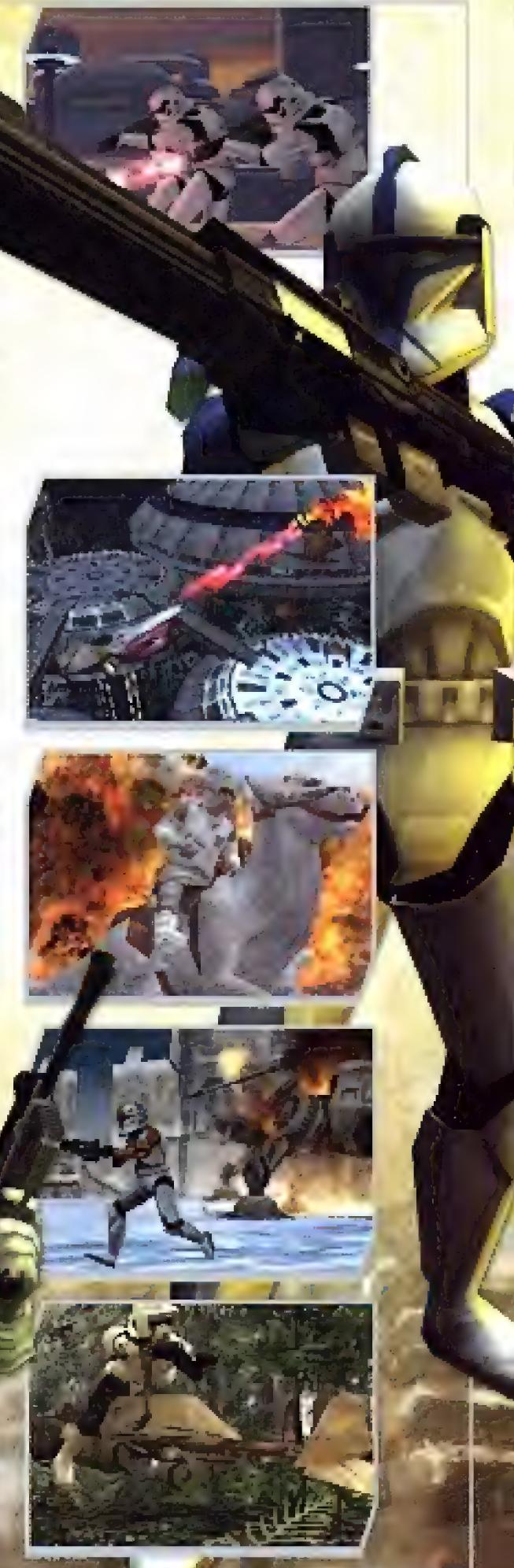
Next, it's time to pick a side. You'll get to choose between Rebels and Imperials in the demo, but in the full version, you can relive the Clone Wars by selecting either the Republic or the Separatist armies. As a Rebel, you will select from three different character classes: the Rebel Trooper, as seen in the opening scene of *Star Wars: A New Hope* on the Blockade Runner; the Wookiee Smuggler, a Chewbacca-esque character of considerable size and versatility; or the Rebel Vanguard, specialized troopers prepared for the ground assault against the Empire with torpedo launchers and mines. On the Imperial side, you'll also have three classes to choose from: the Classic Stormtrooper, the lifeblood of the

Empire's tyrannical grip on the galaxy; the Scout Trooper, the iconic speeder-bike driver who also carries a sniper rifle; and the Imperial Pilots, the men who comfortably sit inside the heavily armored cockpit of an AT-ST and fire away at the ground troops. And while you'll spend many hours getting to know all these troopers in the demo, remember that there are five troopers for each side in the final game for a total of 20 different character classes.

### THE CHOICE IS YOURS

The *Star Wars: Battlefront* demo offers just a small taste of the huge buffet of gameplay found in the final version, but it does effectively show off its unique approach to gameplay in the *Star Wars* universe. Borrud sums up the freedom of this game well. "You can win the Battle of Endor if you are the Empire, or you can set up the Battle of Hoth to have Dark Troopers," he says. "There are a lot of things you can do within the game to make it your own unique experience, but at its core, we have designed *Star Wars: Battlefront* to be as faithful to the films as possible." So gamers and *Star Wars* fans, you owe it to yourself to check out the sneak peek of this exciting game.

—Justin Lambros



# The Menus of the *Star Wars* Trilogy DVDs: Navigating the Galaxy

*Having provided the spectacular menu sets for the *Episode I: The Phantom Menace* and *Episode II: Attack of the Clones* DVDs, Van Ling and crew do the honors for the most anticipated DVD release in history. If his past work is any indication, fans are in for quite a treat.* By Brett Reeder

When you go to watch the *Star Wars* trilogy DVDs, you're definitely in for something special—beyond simply watching the movies, that is. As with the Prequel DVDs, Lucasfilm is putting its collective trust in Van Ling to create some of the most dynamic menus this side of Tatooine. "Most studios really don't want to go the distance to create something special," Ling says. "While they do look at menus as being a part of the experience, they don't feel it necessary to take them to the level that Lucasfilm does."

However, Ling puts the menus in the correct context. "The menus are like the preshow that get you in the mood to watch the film—if you can sit there and think, 'This is cool.' It helps bring you into the world of the film." And while he is certainly proud of his team's work,

Ling definitely doesn't want the audience to hang out at the menu screen. "The movie is the destination, the actual ride. The menus are there to get you excited about getting on that ride."

While creating the menus for the trilogy collection, Ling wanted to keep things thematic, and for the theatrical discs, his plan was to focus on the environments, namely the planets found within the films. "We wanted to keep the spirit of each film in mind because each has its own unique flavor," he says. "Some of the most fun my team and I had was coming up with menu concepts, one of which was to create a menu out of Yavin 4. The problem was Lucasfilm wondered whether there was anything particularly interesting or exciting about that world. The challenge there for me was to create

an interesting setting, and Lucasfilm trusted me to do that. Throughout the process, I was fortunate enough to be in tune with what they wanted, and it helped that I had already worked on a few projects for them."

And because Ling had worked on the Prequel DVDs, he set a mighty precedent for himself for the trilogy collection. "One of the things I carried over from my work on *The Phantom Menace* and *Attack of the Clones* is that I wanted to create three-menu sets for the trilogy—any more would kill me, not to mention take up too much space on the disc," Ling says. "For the Prequels, every time you inserted the DVD and turned on the player, you would be randomly dropped into a particular world. The reason I did that is because I really believe the environments





are a key component to the overall story, and I felt it important that I have varying environments representative of each film because each is so sprawling—one environment isn't going to do it."

As far as the actual locations we are likely to see, Ling is largely mum. "I think that letting the fans discover most of them is most of the fun." An example he points to is that prior to the *Attack of the Clones* DVD coming out, fans had grasped the three-menu concept after viewing *The Phantom Menace* and began to speculate on various fan-related websites what the menu locations for *Clones* might be. "There would be whole message boards with theories about what planets or environments would appear. Some fans would even mock up what they thought the menus might look like," he says. "The scary thing for me is that I try to work in a vacuum—I don't want to hear these types of things. It's better for me if I keep the experience pure. So I stay away from the posts so I won't be influenced by them." Ling adds, "When I'm done with my work, I will go back and visit some of these posts. It's then that I notice that the fans are thinking like I do, which is a good sign because it makes me realize that I'm on the same wavelength as them."

However, as much as it was a challenge to come up with the locations for each DVD, even greater challenges were ahead. For one, Ling and his team had to start creating menus even before the actual restoration of the films was complete. "We began working on the menus as far back as January 2004, and for this particular project, that meant we had less time to create three times as many menus—not to mention that the DVDs are set for a worldwide release," he says. "You see, unlike *Phantom* and *Clones*, which were individual projects separated by a few years, we were creating menus for three films simultaneously. We wanted to give Lowry Digital, Lucasfilm, and THX all the time we could for them to do a great job on the restoration. But what that meant is that I didn't have final materials to use to create the menus," Ling explains.

Unfortunately for Ling, that also meant that he and his small team had to go in and digitally clean the film themselves on certain occasions. "We would be working

on film footage from one iteration back," Ling says. "In other words, my team and I would get the segment of film from the existing print we needed for the menu prior to any restoration work, then we would stabilize the shots we wanted to use and go in and do all the dirt removal and cleanup—basically we had to do what Lowry Digital was doing to the film at large."

For every daunting task, though, there was also an equal opportunity for Ling to create exceptionally cool content. "For one of the chapter menu loops in *The Empire Strikes Back*, we wanted to show Luke hanging upside down in the wampa's cave, but the shot wasn't interesting enough. We were faced with simply having Luke hang there, static, for the entire time," he explains. "What we were able to do was contact the Lucasfilm archives and get the original dailies. We basically pulled and created a 20 second loop of film that had never been seen before from the particular angle we wanted to show."

Of course, working with original dailies also meant more cleanup was necessary, even more than the regular film footage that Ling and his team were accustomed to working on. "Since we were using original film footage, that meant we were working on work prints, complete with scratches, grease pencil marks, and everything else," Ling says. "We just didn't have enough time to track down the original negatives, so that meant cleaning the daily footage to look exactly like the restored footage used in the films themselves." Ling goes on to explain that the effort was certainly worth it. "Now Luke is actually moving and swinging instead of just hanging there, which definitely makes the shot much more interesting."

Ling says that a big challenge in creating such loops was to make the film organic as is evidenced in another loop in *Empire* that involved animating the AT-ATs as they lumber toward the Rebel base on Hoth. "We had to break down the shot into individual components and figure out what parts we could loop and what parts we could animate," he says. "What I ended up doing was separating the AT-AT's head from the rest of its body and animating it. In the loop, there will still be snowspeeders flying around and

blasting at the walker, but instead of resetting the entire loop to the beginning, I made it so the AT-AT would take one step back on its haunches and continue firing at its targets and then move on from there." Additionally, Ling points out that it would have been just as easy to create a CG version of the walker, but that wouldn't hold true to the film's medium. "These are the original, timeless films, and we wanted the menus to reflect that."

When all was said and done, Ling feels very positive about the end result. "I think we've done some of our best work on this project," he beams. "We've learned a lot of things working on the Prequel discs, and that really helped us as we approached creating menus for the trilogy DVDs. As a fan, I wasn't about to let go until we achieved the best we could do, and from a professional standpoint, that meant going further than we had before. It's certainly gratifying to see the end result, and I hope everyone will enjoy the ride."



# A Box Full of Dreams

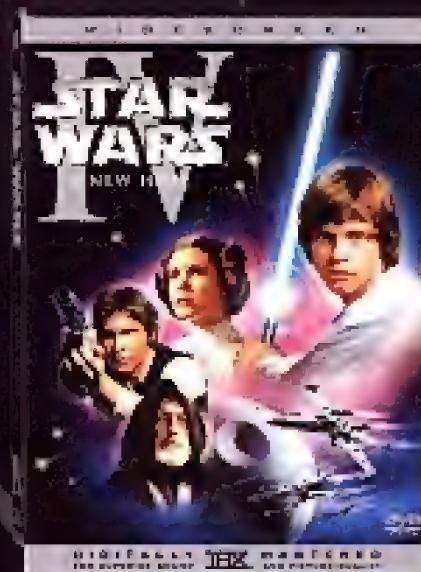
THE STAR WARS DVDs HAVE BEEN ON THE WISH LISTS OF FANS FOR YEARS, AND NOW THEY ARE FINALLY HERE—AND THEY LOOK BETTER THAN EVER. WE HERE AT INSIDER BELIEVE THAT YOU SHOULD WATCH THESE MOVIES AS IF YOU WERE SEEING THEM FOR THE FIRST TIME. SO WITHOUT RUINING THE EXPERIENCE BY PROVIDING ANY SPOILERS, LET'S TAKE A LOOK AT WHAT IS INCLUDED WITH THE PRICE OF ADMISSION. By The Star Wars Insider staff

## Disc One

### STAR WARS: EPISODE IV A NEW HOPE

The first film in the epic saga, Star Wars' amazing popularity couldn't have been predicted by anybody—not even George Lucas himself: "I expected not to ever make a hit movie; that wasn't my agenda. I certainly didn't expect *Star Wars* to be a giant hit." Numbers don't lie, however—by the end of the day on May 25, 1977, nearly all 32 theaters showing *Star Wars* had broken house records. "I was completely shocked," Lucas said. By the end of 1977, it had become the most successful movie in film history and garnered 10 Oscar nominations, including Best Picture, Best Screenplay, and Best Director.

Features commentary by filmmaker George Lucas, sound designer Ben Burtt, Industrial Light & Magic's Dennis Muren, and actress Carrie Fisher.

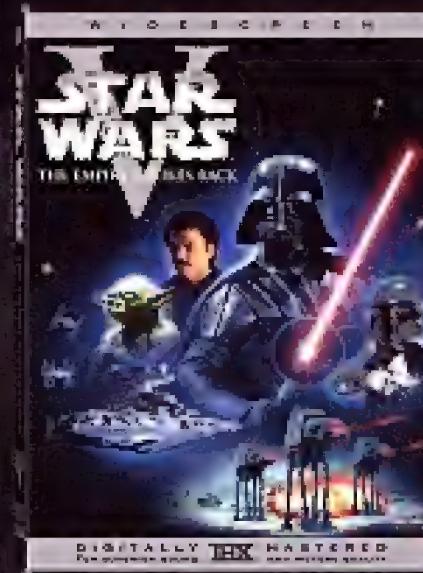


## Disc Two

### STAR WARS: EPISODE V THE EMPIRE STRIKES BACK

The success of *A New Hope* made it possible for George Lucas to embark on making act two: *The Empire Strikes Back*. While Lucas was certainly happy with *Star Wars*, he wanted to make the sequel better. To make sure that would happen, Lucas, with the help of producer Gary Kurtz, secured a bank loan of \$25 million—twice the budget of *Star Wars* (with the final tally of the film rising to the hefty sum of \$33 million). For the first time, Lucas was assured complete control of his work. After a long and arduous production shoot, which included the crew battling the elements in Finse, Norway and the first use of a puppet as a main character in a feature film, *The Empire Strikes Back* opened to huge crowds on its way to becoming the biggest film of 1980.

Features commentary by filmmaker George Lucas, director Irvin Kershner, sound designer Ben Burtt, Industrial Light & Magic's Dennis Muren, and actress Carrie Fisher.

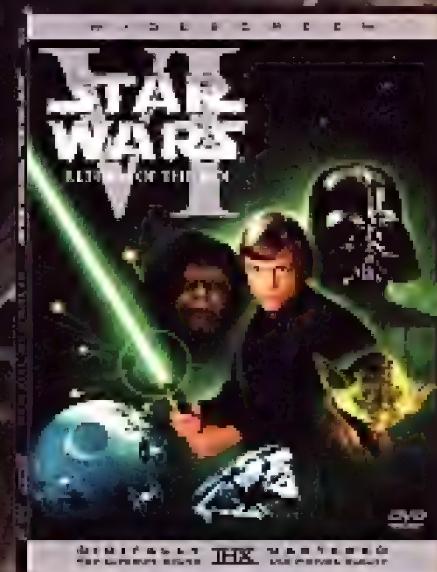


## Disc Three

### STAR WARS: EPISODE VI RETURN OF THE JEDI

Lightning had already struck twice for George Lucas, and now the prolific filmmaker was faced with his greatest challenge yet as expectations were running extremely high for the third film in the saga. Lucas originally penned the title *Return of the Jedi*, but the film's producer, Howard Kazanjian, felt it was weak, so Lucas changed it to *Revenge of the Jedi*. Shortly before the film's release, Lucas went back to his original choice, feeling strongly that the code of the Jedi Knights would preclude Luke from seeking revenge. On January 11, 1982, *Blue Harvest* (the code name for the film) officially began production at Elstree Studios. Finally, when *Return of the Jedi* opened on Wednesday, May 25, 1983—exactly six years since the birth of the *Star Wars* generation—it grossed \$6.2 million. At the time, it was the biggest opening day in box-office history, and with it, *Jedi* completed what the *Los Angeles Times* called "the first triple crown of motion pictures."

Features commentary by filmmaker George Lucas, sound designer Ben Burtt, Industrial Light & Magic's Dennis Muren, and actress Carrie Fisher.





## Disc Four

### BONUS MATERIAL

#### Empire of Dreams: The Story of the Star Wars Trilogy

Star Wars forever changed the way movies are made, seen, and heard. It transformed Hollywood itself, and it influenced an entire generation. This two-and-a-half hour documentary reveals the story of the most successful independent film series ever produced. It's the saga of a Hollywood outsider named George Lucas and a low-budget labor-of-love space saga that reinvented the rules. It's the story of an independent filmmaker who had to innovate and invent an entirely new way of creating motion pictures.

#### The Birth of the Lightsaber

Its unforgettable hum and scintillating glow are instantly recognizable around the world. Now, discover the origins of the elegant weapon from a more civilized age. This documentary devoted to the lightsaber features insight from George Lucas, cast, and crew into the history of the iconic laser sword. Witness the genesis of lightsaber stunt and special effects work, and see how each film in the Star Wars saga has surpassed the previous one with spectacular action set pieces featuring the Jedi's most trusted weapon.

After you witness the stunning Jedi action in Episode III, you can experience it yourself in the *Star Wars: Episode III* video game. Discover how game developers at LucasArts worked closely on-set and behind-the-scenes with George Lucas, cast, and crew to create the most authentic Jedi experience ever.

#### The Characters of Star Wars

Get an in-depth look at how all of your favorite characters came to be with rare concept art, behind-the-scenes footage, and interviews with George Lucas and the cast and crew who shaped our favorite heroes: Luke Skywalker, Princess Leia, Han Solo, Chewbacca, R2-D2, C-3PO, and the greatest villain of all, Darth Vader.

#### The Force Is with Them: The Legacy of Star Wars

Star Wars opened up a galaxy of possibilities to a generation of filmmakers and creative talents. Hear first-hand from some of the most notable filmmakers of our age about how influential the Star Wars movies have been in their lives.

#### Star Wars: Episode III Behind-the-Scenes Preview

#### The Return of Darth Vader

No other villain is as iconic as Darth Vader. He has been a symbol of evil since his first appearance on movie screens in 1977, and he remains a permanent part of popular culture today. Finally, *Star Wars: Episode III* will reveal how Anakin Skywalker was seduced by the dark side of the Force and how he became the evil Sith Lord Darth Vader. In this exclusive preview, hear George Lucas talk about Anakin's descent, see the new Vader costume forged for the final Star Wars film, and experience firsthand how Hayden Christensen and Ewan McGregor have prepared for the epic lightsaber battle that has been anticipated for over two decades—the climactic showdown between Anakin Skywalker and Obi-Wan Kenobi.

#### Star Wars Battlefront

#### Xbox Game Demo

Access a special interactive level of the *Star Wars Battlefront* video game by playing the special features disc in an Xbox console. Fight the Battle of Endor as a Rebel or Imperial soldier and drive AT-STS, ride speeder bikes, and use different weapons to lead your side to victory.

#### Star Wars: Episode III— Making the Game

After you witness the stunning Jedi action in Episode III, you can experience it yourself in the *Star Wars: Episode III* video game. Discover how game developers at LucasArts worked closely on-set and behind-the-scenes with George Lucas, cast, and crew to create the most authentic Jedi experience ever.

#### Trailers and TV Spots

Features the original theatrical teaser, launch and re-release trailers, and TV spots for each film.

#### Never-Before-Seen Production Photo Gallery

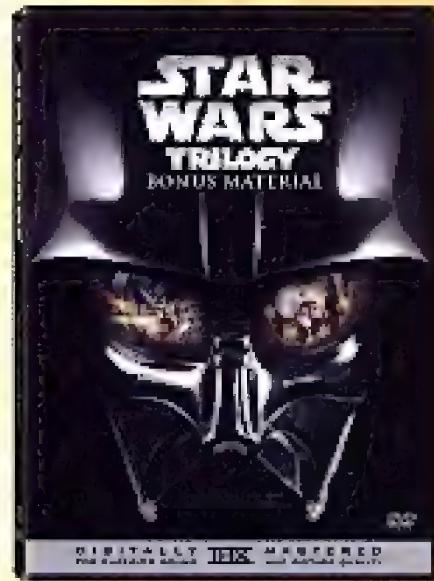
Delve into an unseen corner of the Lucasfilm archives with these exclusive images from the making of the *Star Wars* trilogy. Travel throughout the otherworldly shooting locations of Tunisia, Norway, Arizona, and California, explore the studios of London and see the crafting of amazing special effects at Industrial Light & Magic through rare and revealing photos of the cast and crew.

#### Posters and Print Campaign

The original releases of these films came at a time when international campaigns produced a wealth of intriguing alternative poster art. Explore this collection of theatrical posters from around the world used for the release and rerelease of each film.

#### Exclusive DVD-ROM Content

The *Star Wars* trilogy DVDs are keys that unlock exclusive *Star Wars* content only available through a special DVD-ROM website, or link to [starwars.com](http://starwars.com) to check out daily features and updates on the continuing *Star Wars* saga. Plus, join Hyperspace: The Official *Star Wars* Fan Club for exclusive online content, insider access to Episode III, deals on exclusive merchandise, and instant connection to *Star Wars* fans around the world.



# Jawa Sandcrawler: Droids for Sale, Dirt Cheap

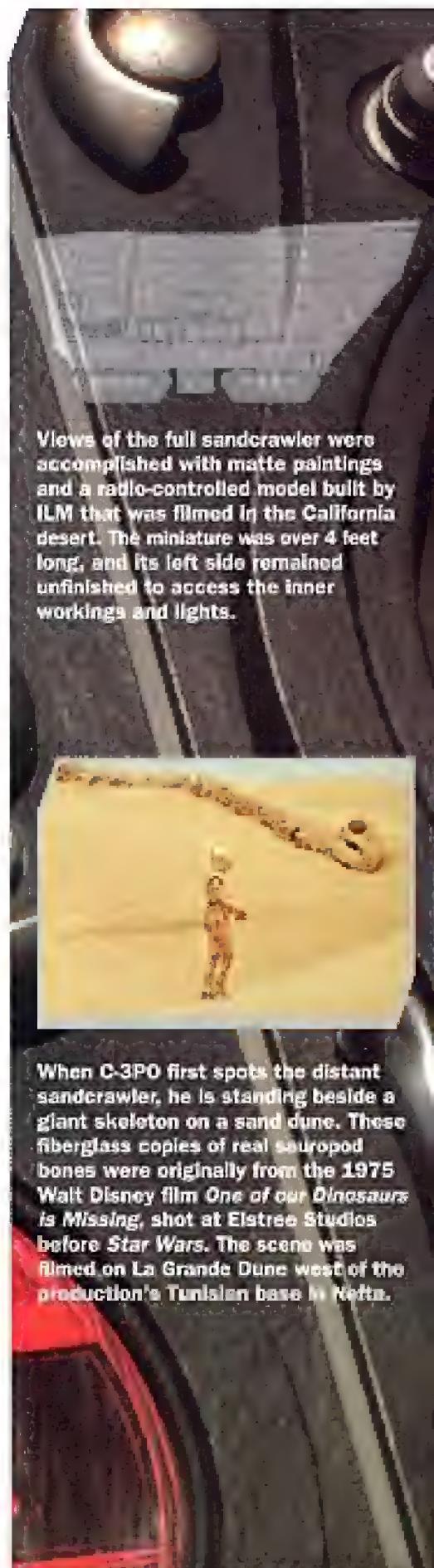
Before filming began in a British studio, the Star Wars crew first set up its cameras in the North African country of Tunisia. Large prefabricated sets had to be transported 30 miles into the Sahara Desert from the production's base in the town of Nefta, a process that took the combined British and Tunisian crew four days. Their first major delay occurred on March 26, 1976, only the second day of production, when the area experienced its first winter rain in 50 years. As a result, the dry salt flats of Chott el Djérid, where the crew had built the exterior of Luke Skywalker's home, were riddled with mud holes. A day's work was lost and two trucks were left temporarily stranded. Once back on track, the largest set piece shipped into the desert, the Jawa sandcrawler, was erected on Owen Lars' doorstep. While only a fraction of the vehicle was built at full size, it was still quite large at two stories high and 90 feet long. Un-

fortunately, the shell of timber and scaffolding fell victim to another act of nature when it was blown apart by a vicious sandstorm the night before its first scene. To make up for lost time, the actors took that Saturday off while the sandcrawler was rebuilt and worked Sunday instead.

The vehicle was brought to life with pulsating steam effects by mechanical effects supervisor John Stears. "I could only imagine steam being the prime moving medium for a vehicle of its size, whether being proton or nuclear powered," said Stears. "I had in mind the magnificent sight of a Canadian Pacific System locomotive, standing still but oozing power—ready to be released at a moment's notice." The diminutive commanders of this monstrous crawler were played on location by Jack Purvis, a little person of French-Tunisian descent, five Tunisian children, the son of one of the production's truck drivers, and producer Gary

Kurtz's daughters, Melissa and Tiffany. During the droid sale Kenny Baker was inside the R2-D2 shell. All the other droids surrounding Baker were remote controlled, but radio interference was a common problem in the desert. During one take, while Baker was wobbling R2-D2, a malfunctioning droid plowed right into him, knocking Kenny, and Artoo, to the ground.

After the eventful shooting outside the Lars homestead, the sandcrawler was relocated several kilometers away to a small canyon named Sidi Bouhlel. There they shot some scenes of the Jawas bringing the captured Artoo aboard. Finally, for the last shots of the vehicle in Tunisia, it was transformed into a burned-out husk to simulate an Imperial attack disguised as the work of Tusken Raiders.—Chris Trevas



Views of the full sandcrawler were accomplished with matte paintings and a radio-controlled model built by ILM that was filmed in the California desert. The miniature was over 4 feet long, and its left side remained unfinished to access the inner workings and lights.



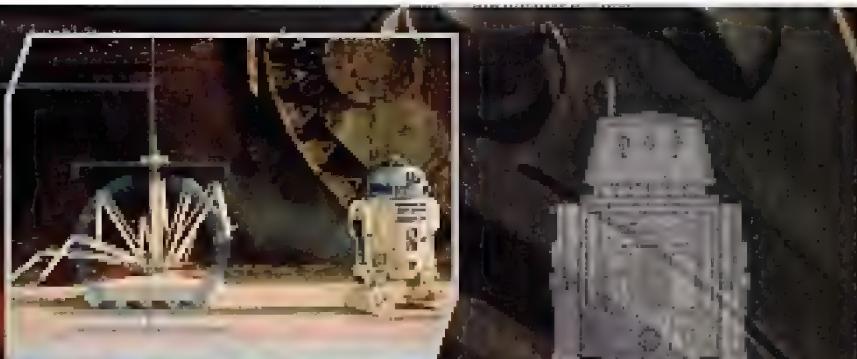
When C-3PO first spots the distant sandcrawler, he is standing beside a giant skeleton on a sand dune. These fiberglass copies of real sauropod bones were originally from the 1975 Walt Disney film *One of our Dinosaurs is Missing*, shot at Elstree Studios before *Star Wars*. The scene was filmed on La Grande Dune west of the production's Tunisian base in Nefta.



"I can't abide these Jawas. Disgusting creatures."

—C-3PO

In the expanded *Star Wars* universe, this multilevel droid's official designation is WED 15 "Septoid 2," but during filming, it was known simply by the nickname "Umbrella."



R1-G4 is an ancient relative of the newer astromech droids Owen Lars is interested in. After being passed over by the moisture farmer, it's hoisted away by an overhead crane.

Luke's uncle Owen (Phil Brown) tries to haggle prices, but the head Jawa (Jack Purvis) stands firm.

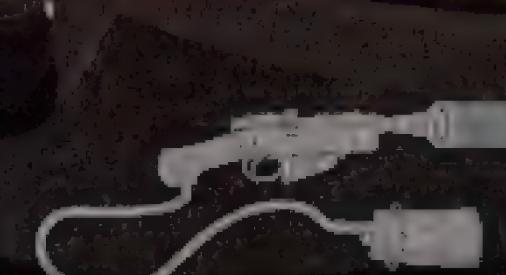


Aquilee, Townowl, and Utapau were a few of the names considered for the desert planet in early drafts of *Star Wars*. The name Tatooine was derived from the southern Tunisian city of Tataouine. Although spelled differently, the pronunciation is the same.

By replacing the head of R2-D2 and swapping out some panels, R5-D4 was created. Two different bodies were used for R5, one for Kenny Baker to operate from inside and another remote-controlled model with a third leg to roll away after Luke.



This droid was simply known as "Dome" to the crew, but was later named LIN-VBK. Underneath the dark tinted Perspex shell were several disco ball-like mirrored domes and a large, centrally located light.



The ion gun used by the Jawas to incapacitate Artoo-Detoo was made from a Lee-Enfield No.1 Mk III rifle fitted with a discharger cup. Shortened versions of the British rifle were used for firing smoke grenades from armored vehicles. The prop department added a cord and "power cell," which was likely a gunpowder flask.



*Ralph McQuarrie's imagination is beyond measure, and by using his unique vision, he helped shape the Star Wars universe as we see it. In this second part of his interview, McQuarrie talks about his experiences working with George Lucas to bring The Empire Strikes Back to life. By Ron Magid*

**H**e had visualized Darth Vader, conceptualized Tatooine's cantina, diagrammed the Death Star, and now, almost two years later, on the eve of *Star Wars'* release on May 25, 1977, artist Ralph McQuarrie could finally relax and enjoy his accomplishments. After all, it was his vivid imagination and stunning artistic skills that created the paintings, based on George Lucas' direction, that initially helped Lucas sell *Star Wars* to the folks at 20th Century Fox (see *Star Wars Insider* issue 76 "The Old Master, Ralph McQuarrie on Designing *Star Wars*"). Later, those same paintings, plus many others, became the visual blueprints that defined the look of much of the production. Now that his travails were all behind him, he looked forward to toiling in blissful anonymity on other film projects.

Then *Star Wars* opened. The film phenomenon redefined Hollywood's concept of the blockbuster, and McQuarrie found himself in a uniquely enviable position. The merchandising tsunami that would

think the fact that my original paintings and drawings were so finished and in color—they weren't sketches, after all, they mirrored what was seen onscreen—meant that they could be published prominently and brought to the fore in a lot of magazines. That's where my art caught the eye of Judy Lynn Del Rey. While the editor of the science fiction division of Ballantine Books, she saw my illustrations and thought they could be published as a portfolio and make money—and they did."

The release of McQuarrie's portfolio of *Star Wars* paintings immediately created a demand for the publishing of other artists' work connected with the film, such as Joe Johnston's storyboards. While McQuarrie received a percentage of the royalties from sales of the printed portfolio, Lucasfilm kept all the merchandising rights, which enabled Lucas to essentially set up his own studio in the picturesque wilds of Northern California's Marin county. So although the publication of his

# THE ARTIST STRIKES

make Lucas' epic space saga the most collectible film of all time was about to hit. Forget that blissful anonymity stuff—*Star Wars* was going to make Ralph McQuarrie a superstar.

Prior to the film's release, there hadn't been much of a demand for books detailing the behind-the-scenes production of films, let alone those "Art of..." books that have since become the rage. Well, you can blame those trends on *Star Wars*. "I hadn't seen any particular publication of artwork that had been done for films until *Star Wars*," McQuarrie recalls. "I

artwork made McQuarrie a celebrity in his own right, because he was a "for hire" artist, he didn't control the rights to his drawings. "Oh, heavens no!" he sighs. "I'd be very rich. But that all belonged to 20th Century Fox and Lucasfilm." And with *Star Wars* fever raging, Lucas had the chance to carry out his dream: make a sequel. "George called me shortly after the film came out in 1977," McQuarrie remembers.

Like they had done for *A New Hope*, Lucas explored with McQuarrie his hopes and dreams for what would become *The*

*Empire Strikes Back*. As the film's story and characters took shape in Lucas' mind, so they evolved in McQuarrie's drawings. This time, instead of just the stark black and white, good vs. evil approach that, metaphorically speaking, characterized the first film, *Empire's* images also took on shades of gray. This was to be the middle movie of a trilogy that would depict the saga of the Skywalker. Though Lucas spoke little of these future plans, he made it clear that this central film would be the dramatic pivot for Luke Skywalker, who would either



E. M. QUARRE

# RAIDER

turn to the dark side or use the Force to conquer his demons and emerge into the light.

So when McQuarrie put pen to paper and began conceptualizing Lucas' vision, the imagery was more complex, the mythology deeper, the ideas more enigmatic and seemingly ripped from the collective subconscious. McQuarrie's contributions hinged on his ability to balance the dark and the light, where contrast became the mantra, and it is this clashing juxtaposition of opposites that makes McQuarrie's work on *The Empire Strikes Back* great.

Not everything is what you'd expect: we find the sinister Darth Vader in a clean white dining room, while the sage Yoda lives in a dark, murky swamp filled with evil things. So how is it these unexpected contrasts create such powerful dramatic dynamics? "You have to simplify ideas down," McQuarrie explains of his unique approach to illustrating Lucas' concepts. "Surprises are very dramatic, they're a great idea, and the Star Wars films work very well because of those contrasts."

Some preliminary concepts never made it to the screen. An early casualty was

McQuarrie's very first painting for *The Empire Strikes Back* depicting a fanciful metal castle on the ice planet Hoth. Meanwhile, Joe Johnston was planning the epic snow battle in which the Rebels raced about on two-legged snow beasts called tauntauns. "I don't know who did the first sketches of the tauntauns," McQuarrie says. "I made sketches of a sort of dinosaur creature with scales, and either I or somebody suggested that it wasn't a very good idea since they had to exist in below-zero weather. So I gave them fur."



McQuarrie's original lizardlike concept evolved into something akin to a hairy sloth with a flat, pointed head, which ultimately evolved into something akin to an oversized ram's head. "I'm not sure who did that," McQuarrie says. "I like my sketches because they represent my ideas, but I thought the final design looked great."

Meanwhile, Johnston was banging out the first ice battle sketches in which gigantic armored walkers known later as AT-ATs attacked the Rebels. When McQuarrie first saw Johnston's concept for the Empire's monstrous weapon, he wondered, "How would anyone combat this overwhelming implement of war?" Then inspiration struck, and the snowspeeder, which did not exist at that time in Lucas' script, was born. "It was my idea that the Rebels should have this small craft that could dart in and out between the AT-ATs' legs," McQuarrie says proudly of the unforgettable images of these tiny flying craft flitting amongst the elephantine vehicles. "That contrast was what I was looking for."

McQuarrie envisioned a sleek triangular ship. "My first designs looked somewhat similar to the final craft," he says. "It looked good from a three-quarter rear view, but the three-quarter front view

looked like a box, so Joe Johnston re-worked it. I think I had cannons on the sides, but Joe added the prongs and really came up with the final look. He then worked on the storyboards showing the snowspeeders tackling these big things using trailing wire that wrapped around their legs. What a great moment it was when those walkers fell!"

Arguably one of McQuarrie's most infa-

array of disturbingly spindly, dangling limbs to create an extremely menacing and memorable gadget. "It's a weird little thing alright," McQuarrie grins. "I love it! I came up with that first look of the unmanned reconnaissance spy probe. I was kind of going along with the idea that all the equipment belonging to the evil Empire had to look shady, so I gave the probot a frightening look. Joe then did a lot more sketches of it—he took my design and sort of improved it and made the dangling portions a little more delicate, which I thought looked good."

As popular as the probot was, it was McQuarrie's drawing of a minor character that captured Lucas' imagination, so much so that he decided to make him Han Solo's nemesis. That character is none other than Boba Fett. "I did this helmet with a single eye slit, and George said, 'Let's make him a bounty hunter,'" recalls McQuarrie, whose initial drawing looked more skull-like. Despite placing more emphasis on the helmet's sunken cheeks and, as he had with various helmets he designed for *Star Wars*, making it look more like a real flight helmet, McQuarrie's initial drawing so eloquently evokes the character that even at a quick glance it's unmistakably Boba Fett. Subsequently, Joe Johnston made many alterations and refinements



mous designs was the Empire's spider-like probot or probe droid—a combination advance scout and deadly secret agent that exposed the presence of the Rebels' secret base on Hoth. With typical insight, McQuarrie again went for dramatic contrast in his design. His original probot sketches married an anthropomorphic humanesque head and body with a grisly



"McQuarrie's relentless pursuit of contrasts produced perhaps the most striking image in *The Empire Strikes Back*: the jet-black armor and leather-clad Lord of the Sith, Darth Vader, seated in an all-white dining room in Cloud City."

that resulted in the infamous Trojan-style helmet look we know and love. McQuarrie welcomed the changes, noting, "I thought he looked great when he finally appeared onscreen."

Another unexpected design came in the form of Too-Onebee, the skeletal medical droid who treats Luke Skywalker following his near-fatal encounter with the wampa, Hoth's version of the abominable snowman. This sinister-looking robot design features none of the soft, comforting lines one might expect from a healer.

Instead, its menacing expression and wasplike, partially translucent body would have suited one of the bounty hunters perfectly—another contrast McQuarrie purposely evoked. "You have to put yourself in the place of people who have survived," says the artist, who felt that not everything one finds in a hospital looks comforting and therefore enjoyed the evil spin on the medical droid's appearance. "I'm kind of fond of that robot."

As for young Skywalker's wise mentor Yoda, McQuarrie always envisioned a



## YODA

small, dwarfish figure with big ears and dressed in a simple sacklike garment. "I never had any other ideas," McQuarrie says. "I drew what I thought was a more ascetic look, a sagey guy with a lot of bony structures."

While makeup maestro Stuart Freeborn dispensed with some of Yoda's facial features in McQuarrie's sketches, making the Jedi Master's face part Albert Einstein and part self-portrait so that audiences would intuitively understand he was smart, much of the rest of Yoda, from his

costume to his environs, was as McQuarrie imagined—studies in startling contrasts. While McQuarrie's first illustrations depict the diminutive sage in his kitchen, surrounded by urns and hanging baskets that give his home that lived-in feel, other sketches contrast sharply with that warm, inviting look, portraying Yoda's house as surprisingly cave-like and honeycombed with passages. "I think I made the first drawings of that—it's like a mud hut," says McQuarrie, noting that if the environment were lit differently, Yoda's dwelling

might easily look threatening. "On one hand, I saw it as a beehive or a wasp's nest, but I also wanted it to look like an English cottage."

But instead of nestling this cottage in friendly woods, McQuarrie set it amidst the swamps of Dagobah, which became rather foreboding due to his own instincts. "I cannot recall anything other than that George called Dagobah the bog planet," the artist says. "It was just sort of a swamp."

Lucas' description underwent a bit of a metamorphosis as the artist's designs journeyed from his brain onto the page. "My first illustration showed Luke and his X-wing ship cracked up in this swamp surrounded by trees, but I thought it looked too much like Earth so I made these enormous roots and raised them up off the ground," McQuarrie explains. He then remembered the unmistakably alien feel of Cypress trees growing in the southern United States, where their twisty, craggy roots—called Cypress knees—protrude like limbs from the swampy waters. "Then I did this drawing showing these enormous tree trunks and root forms exposed, which looked a lot less terrestrial. I thought of Dagobah as this grim place with a lot of weird things splashing around in the muddy water all the time."

Thus, McQuarrie transformed Yoda's planet into a threatening bayou of dense vegetation surrounding mysterious swamps filled with evil looking, slithering creatures. Now that was an interesting choice considering one of the most beloved characters in the *Star Wars* saga makes his home there. "It's not a place you'd want to live," McQuarrie agrees while acknowledging it must be one of the greatest spots in the universe for deep meditation. "I guess so! But Yoda lives there, he cooks there, he does everything there. I can't imagine why he stays there!"

McQuarrie's relentless pursuit of contrasts produced perhaps the most striking image in *The Empire Strikes Back*: the jet-black armor and leather-clad Lord of the Sith, Darth Vader, seated in an all-white dining room in Cloud City. McQuarrie's stark concept painting depicts Vader, his back to the viewer, as a black speck in a massive arched hall, but the film's director, Irvin Kirshner, actually inverted the image in the film, choosing to shoot Vader from the front, standing at the head of a lengthy white table amidst a somewhat smaller-scale environment. Despite



**"George said, 'We've got to have a place for a cliffhanger,' so I thought of a little catwalk hanging out over a great big tube where Luke would look down and see it went on almost to infinity. I certainly wouldn't go out on it!"**

the differences, the result was a formidable interpretation of McQuarrie's illustration. Still, the artist has one regret: "The big room he's in didn't make it into the movie."

Interestingly, Cloud City is reminiscent of another great McQuarrie design. When *Star Wars* was ramping down, several artists left the production to work on the other epic sci-fi film of 1977, *Close Encounters of the Third Kind*. McQuarrie ended up designing the movie's highly recognizable mothership, which does bear some resemblance to Cloud City, mostly because of its hamburger shape and spiky towers. "My spacecraft usually appear circular or spherical," McQuarrie says

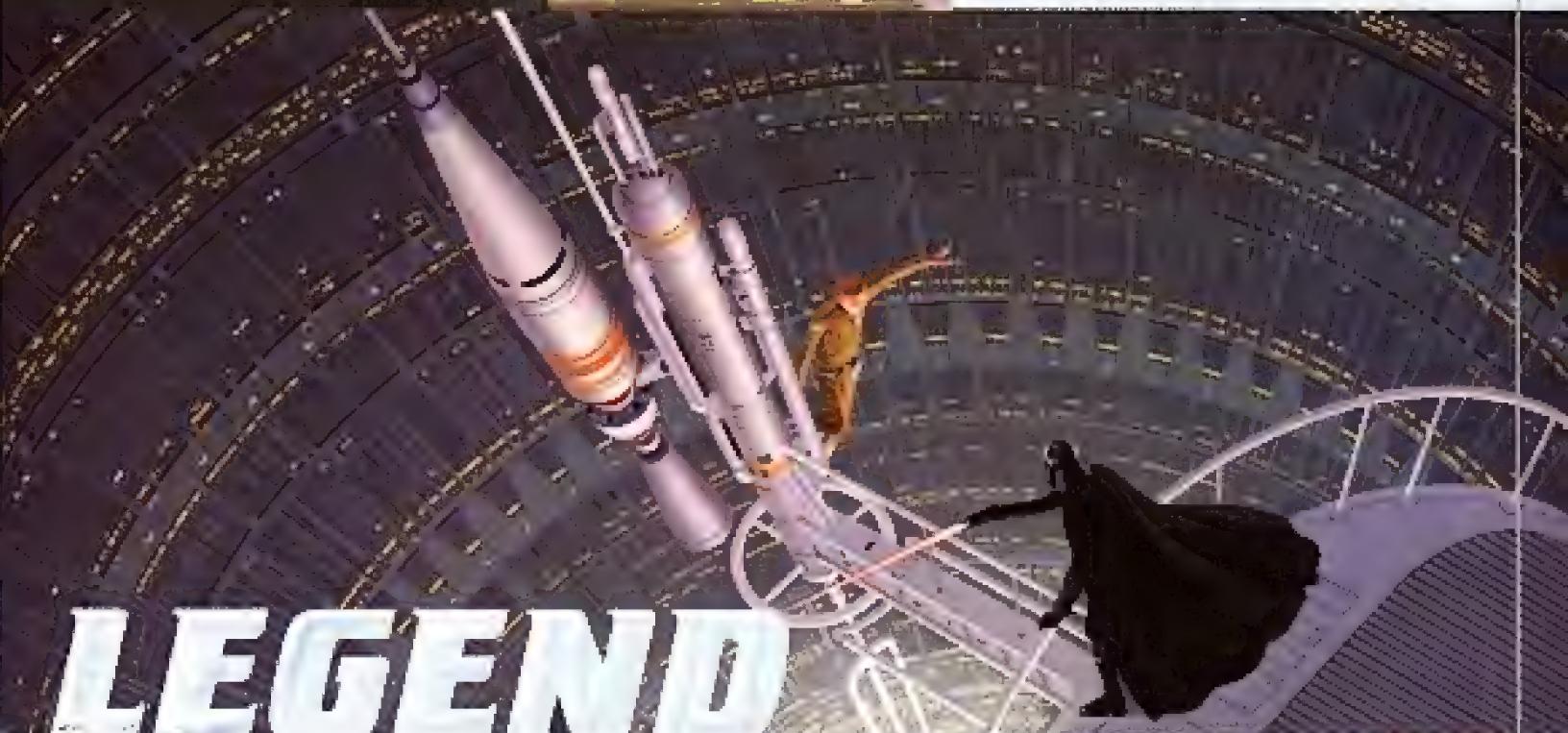
sheepishly. "But no, I wasn't thinking about the mothership when I worked on *Empire*. I had everything out of my mind."

In fact, McQuarrie's working method involves virtually entering a dream state from whence ideas can flow unfettered, which means that he sometimes fails to grasp certain visual themes in his own work. Take the scene McQuarrie first envisioned of Darth Vader and Luke fighting within Cloud City's airshafts in front of a massive circular window. Over the years, many observers have remarked how much that window resembles the round windshield of Vader's TIE fighter. It's an altogether appropriate echo be-



wouldn't go out on it. And I felt that would be a good place for something like that confrontation, so I designed that vast air shaft with these big veins in it."

McQuarrie's instincts to mix the dark and the light in his concept paintings and to perpetually seek the starker contrast propelled *The Empire Strikes Back* to the rarest of echelons, the one that eludes so many science-fiction, fantasy, and horror films, the one reserved for first rate classics of the genre. Another artist might have tried to constrict the space for a final confrontation, imagined Yoda in a white room, or situated Darth Vader on a bog planet, but not Ralph McQuarrie, and fans everywhere owe him a great debt of thanks for just listening to his own internal Force. "How do I come up with



# LEGEND

cause this mano-a-mano lightsaber duel is a kind of rematch. After all, it's the first time Luke and Vader have come together to fight since their confrontation in the Death Star's trench just before it was destroyed. "It probably does [recall the TIE fighter windshield]," McQuarrie says dubiously. "All I know is they tried to change that round window when they were building the set, but George made them put it back! I think he just liked that window. In the painting showing Luke defending himself while Vader throws toolboxes at him." Or perhaps Lucas saw the subtle symbolism that McQuarrie's unconscious had created and decided to keep it in.

McQuarrie's concept for the final arena where the pitched battle's mythic father vs. son denouement would occur again defied typical movie conventions. Often in films, the environments where hero and villain meet to fight get smaller, more claustrophobic. Not so for *Empire's* climactic duel. McQuarrie imagined a domain that reflected the power of the Dark Lord—cold, mechanical, machinelike. "And on a vast scale," McQuarrie adds. "George said, 'We've got to have a place for a cliffhanger,' so I thought of a little catwalk hanging out over a great big tube where Luke would look down and see it went on almost to infinity. I certainly

ideas?" he wonders. "I just dream them in my head. I don't make too many scientific assumptions. I did most of these things sort of in a dream state, free of anything—the more fantasy the better."

# Clone Troopers Are Welcome Anytime, But Your Droids Must Wait Outside

## Why do the Sith want revenge?

The Sith are the natural enemy of the Jedi. As George Lucas describes it, the Sith were once in control of the galaxy 1000 years in the past. Unfortunately, the Sith's hunger for conquest got the better of them—so many Sith Lords were vying for ultimate control that it led to infighting among their ranks. Such internecine struggles were exploited by the Jedi Knights of the era, and they were able to turn the tide and defeat the Sith.

As Ki-Adi-Mundi states in Episode I, the Sith have been extinct for a millennium; however, not all were wiped out.

A surviving Sith Lord sought to rebuild the order, to retake the galaxy, and to take revenge. This Sith Lord realized the dangers

of having too many in the order, so he kept his existence a secret. It would be a long time coming, but he carefully plotted revenge. There would be only two Sith Lords at a time, a master and an apprentice, working in secret, planting the seeds of their eventual rise.

By Episode III, the Sith are ready to reveal themselves. There's no more need for subterfuge, no more need for skulking in the shadows. Darth Sidious, the Sith mastermind, will make good on a 1000-year plot to finally avenge the fallen order, destroy the Jedi Knights, and retake command of the galaxy.

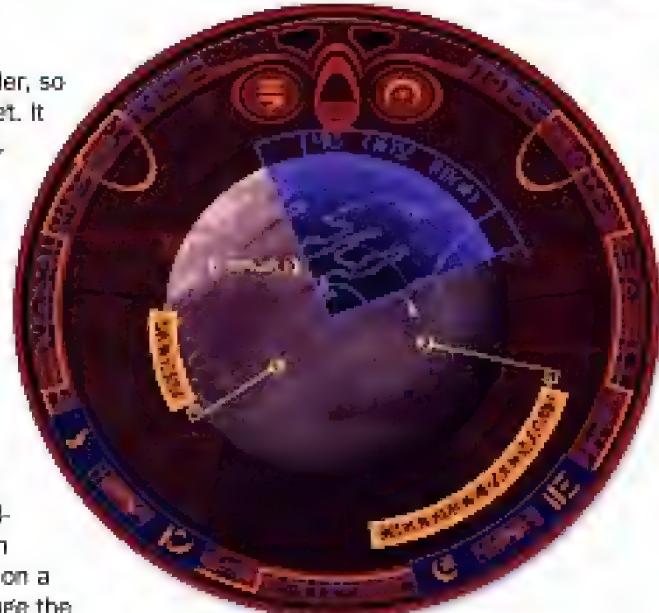
## Do planets like Coruscant, Naboo, or Tatooine have seasons?

Seasons are determined by the axial tilt of a planet—how much the invisible line that the planet spins around is tilted compared to a straight vertical line. This tilt changes the way sunlight strikes the planet, thus creating seasonal climate variation. Many places on Earth get a nice mix of four seasons thanks to the 24-degree angle our planet rests on.

All planets with axial tilt experience seasonal variation to some degree, but don't expect every planet to have a summer, winter, spring, and fall similar to Earth's. Tatooine's "winter" means that it's just a little less inhospitable in the northern hemisphere, and Kamino's nicest season may mean parts of the planet receive only 29 days of rain per standard month.

Some planets like Coruscant have their weather artificially regulated through a network of satellites and orbital mirrors that distribute sunlight. In one HoloNet News online story, the

**"By Episode III, the Sith are ready to reveal themselves."**



Coruscant Weather Control Network started summer early at the request of the Wildlife Commission to lengthen the mating season of hawkbats:

[http://www.holonetnews.com/457.htm#13228\\_3.html](http://www.holonetnews.com/457.htm#13228_3.html)

While watching Chapter 20 of the *Clone Wars* microseries, I noticed that right after Grievous kicks Ki-Adi-Mundi, he seems to Force-push Shaak Ti into that heap of rubble. How can he do that if he isn't a Force-user?

The action is very fast and sometimes hard to make out, but that's not what's happening. General Grievous is not a Force-user. He's about to hit Shaak Ti with his lightsaber, and she attempts to Force-block the blow. But she's not strong enough to stop it entirely. She prevents the blade from making contact with her, but the kinetic energy of the hit is transferred to her nonetheless, transmitted through the "Force shield," and the energy throws her across the room. Shaky physics, sure, but it makes for a rousing cartoon.

What color is C-3PO supposed to be in the *Clone Wars* animated series? He could be interpreted as gray (Episode II) or a toned-down gold (Episode III). Was his color left deliberately ambiguous? It wasn't deliberate; it's just that the color palette of the animated microseries limits how realistically the droid can be colored. *Threepio* is intended to be his primer-hue, as seen in Episode II. If you take a good look at that paint job in Episode II, it's white, rust, brown, and tan—and so complicated that it would be tough to accurately portray in the animated style.



I've always wondered what a klick and a parsec are equal to in Earth measurements.

A klick is a kilometer, and calling it such is actually common slang on this planet. It's about 0.62 miles long, for the metrically challenged.

A parsec is also a unit of distance in the real world of astronomy. It is the distance at which a star would have a parallax of one second of arc. It's about 3.26 light years, or 31 trillion klicks.

## SPOTLIGHT QUESTION: THE VEST IS YET TO COME

In Episode V, Han Solo appears to be wearing his black *Star Wars* IV vest in the close-up shots as Han's about to be frozen in carbonite. Why is this?



TH didn't originally intend for Han to be wearing his vest in Episode V, but it was retained in post. Continuity can be a nightmare in film making, given all the other pressures to do otherwise that you face. And you have to add, if you have a copy of *Once Upon a Galaxy: A Journal of the Making of The Empire Strikes Back*, the unique blow-by-blow account behind the scenes account of Episode V, actor Alan Alda does an impeccably job of describing the strange conditions on the cold, off-the-grid set of *Episode V*.

In a transcription of the extras and director Irvin Kershner talking (see page 132 in the book), there's a very telling passage:

**Hammer Falls:** And you've got one other problem. I think to do the art department about it went weeks ago. My shirt is wrong.

**Irvin Kershner:** That's no problem. They'll take that shirt off you when you go down into the carbon freeze.

**Hammer Falls:** But this shirt has no sleeves.

**Irvin Kershner:** [Does something that, while printed in the book, isn't printable in this magazine]

Given that Han wasn't meant to be in this scene, the "shirt" that Hammer and Irvin are referring to is the *Star Wars* IV vest. The vest, as C-3PO's costume, is sleeveless, vest that day (or whenever necessary), takes of Han's wearing that vest were shirt and selected for the shot. Unfortunately, this error was caught in the editing room, but in the 1997 Special Edition of the original trilogy, there was nothing that could be done to correct it. The filmmakers had to hope that the audience would be focused on Ford's performance and that the haze and lighting would help obscure the continuity error of the vest.

With today's problem digital tools, an error like that could be corrected. In fact, the DTS edition of Episode V has done just that. Digital artists at ILM have painted over the black vest and replaced Han's shoulders in the correct white shirt, thus presenting continuity with the rest of the sequence.

That's not the only digital improvement in the *Episode V* DVD. Take a good look at the Han busts on the Imperial officers during the final scenes aboard the Executor. As Captain Piett and his assistant ready a tractor beam to capture the Falcon, the busts for the sequence were originally facing horizontally to change screen orientation and show a side of the symmetrical Star Destroyer bridge orientation that had never been built. In *Episode V*, however, the busts on the bridge had changed position from left breast to right breast. These have been digitally corrected on the DVD.

—JIMMY YOUNG FOR EW.COM

In *Star Wars: A Long Time Ago...Doomworld*, they mention the five Fire Rings of Formax multiple times. What exactly are they?

In much the same way our world has its Seven Wonders, there are a number of spectacular sights commonly invoked by spacers in the *Star Wars* galaxy. The five Fire Rings of Formax is a very colorful description of a breathtaking phenomenon that surrounds the planet Formax. Located in the Glyhe sector, the planet is wreathed by five stellar prominences that are around it.

While the reference is often found in older expanded universe sources, these stellar prominences first appeared in the revised fourth draft script to the original *Star Wars*, though they never made it to final film. Nonetheless, Han Solo's line still appears in the novelization of *A New Hope*: "Getting back to the ship's going to be like flying through the five Fire Rings of Formax."

In *Episode II*, there's a shot of the clones eating in a mess hall, only their plates are empty! Was this a mistake?

I suspect you're watching a pan-and-scan copy of *Episode II*. In this version, where the sides of the rectangular theatrical image are chopped off in order to fit into a



television screen, you get a good look at only one clone in the commissary. This helmetless trooper, played by Bodie Taylor, is eating out of a very deep bowl. The camera angle is such that you can't see the bottom of it. If you could, you'd see there is indeed food in there.

If you have the widescreen version of the film, which uses black bars at the top and bottom of the screen to preserve the rectangular aspect ratio, you'd see the two clones flanking this middle one. They don't have the deep bowls, so you can see that there's food on their plates. And what are they eating?

"If you must know, it was glass noodles," says Pablo Helman, visual effects supervisor for the Kamino sequences. "I believe the noodles are made of rice, but because they are transparent, everybody calls them 'glass' noodles."

In *Episode V* when Yoda is using the Force to get Luke's X-wing out of the swamp, he is standing on the ground. When Luke goes over to Yoda and says, "I can't believe it," Yoda is on a small hill or elevated platform and Luke's head is parallel to his. How did this happen? Did Yoda move himself along with Luke's X-wing?

Yoda moves when he is offscreen. When the little green Jedi Master gives the stirring "luminous beings" speech, both he and Luke are on flat ground. Luke, disengaged and unbelieving, says, "You ask the impossible," and then stands up. Next, the scene cuts to a shot of Luke fetching his jacket and sulking before cutting back to Yoda, who is now sitting on a moss-covered root in a different position. You can really see this in the long shot when the X-wing comes hovering in from the top of the frame. Yoda moved while the camera was trained on Luke, which was a very common cheat in the days when he was a puppet.

I could have sworn that when I saw *Episode II* in the theater, they showed a little bit more of the Jedi High Council. Including a shot of Oppo Rancisis with his tail moving. Did I really see this, or was it an Old Movie Mind Trick?

The Old Movie Mind Trick has fooled many a *Star Wars* fan in the past, but in this case, you're right. You are remembering things correctly, but the fact that you doubt it leads me to believe that you too have a pan-and-scan "full screen" copy of *Episode II* and not the letterbox wide-screen edition. Poor Oppo is cut out of the film completely if you watch the pan-and-scan version. Stick to widescreen, and you'll never miss a Jedi Master.

**"Stick to widescreen, and you'll never miss a Jedi Master."**

**Is Admiral Ackbar's flagship, Home One, the same ship as the Independence?**

No, they are separate starships. The *Independence* first appeared in the classic LucasArts X-wing game way back in the early 1990s. For cut-scenes in that video game, imagery from the original trilogy was often reused and cosmetically altered to represent new people, places, and things. The LucasArts artists reused imagery of the *Home One*, but it was always intended to be a separate ship.

When Decipher added vessels of the Rebel Fleet to its *Star Wars Customizable Card Game*, both the *Independence* and *Home One* appeared as unique cards. The Decipher artists used a picture of the *Home One* model for the *Independence* card, further strengthening their visual similarity.

**Why are droids prohibited from entering Wuher's cantina?**

There are many reasons for antidroid prejudice in the galaxy—not all of them justifiable. For the most part, Wuher is a sourpuss, though it doesn't appear that he has a personal vendetta against droids. Many in the galaxy resent droids for tak-

ing away jobs from hardworking organics, and some citizens still have vivid memories of the Clone Wars, when droid armies caused much death and destruction. Still others just don't like the idea of mechanical sentience, finding it offensive.

From a practical standpoint, many establishments like the Mos Eisley Cantina don't allow droids simply because they're not paying customers. Wuher would rather have a thirsty organic sentient sitting on a barstool than have that space occupied by a protocol or astromech droid.

**In *The New Essential Guide to Vehicles and Vessels*, it says the first AT-STs appeared in the Clone Wars. Will we see them in Episode III?**

You won't see the exact make and model of AT-ST that's in Episode V and VI, but you may see a two-legged scout walker predecessor of the classic design. Furthermore, the expanded universe *Clone Wars* stories have already depicted a number of two-legged walker designs. There are other two-legged mechs in this era, including the AT-XT (All Terrain Experimental Transport) seen in the *Star Wars*

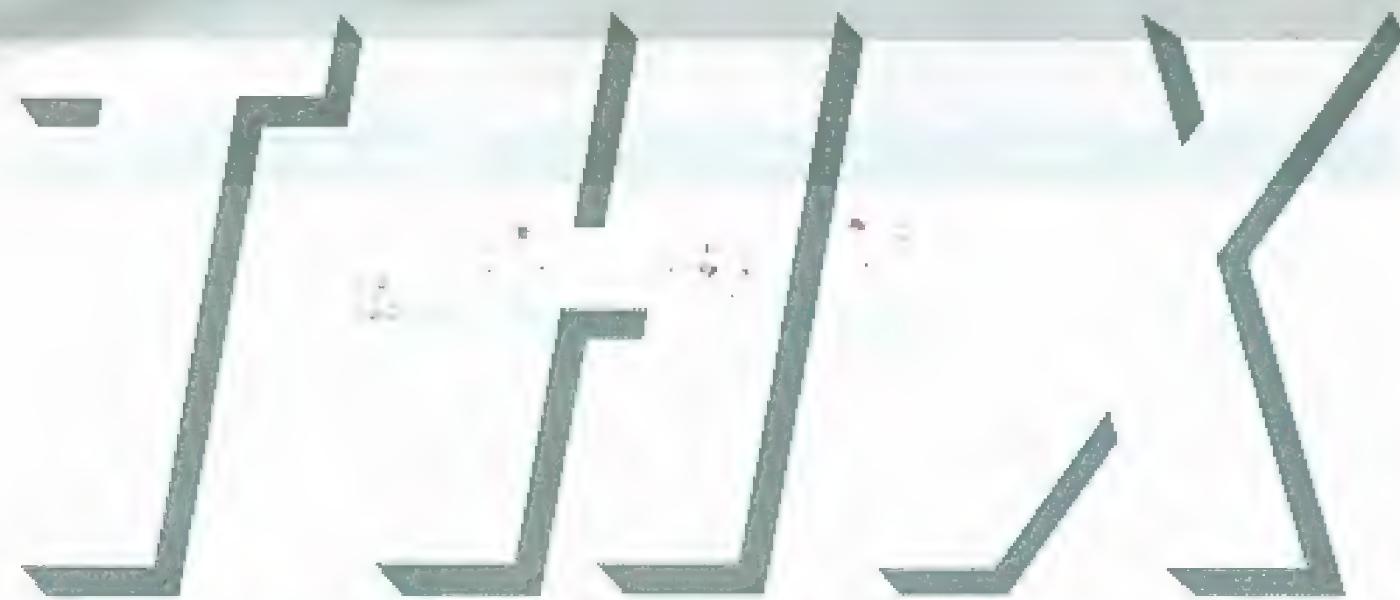
*Clone Wars* video game from LucasArts. It has also appeared in the *Star Wars: Republic* comic series.

**Do you have a *Star Wars* trivia question that you can't find the answer to? E-mail it to us at [QandA@Insider.starwars.com](mailto:QandA@Insider.starwars.com) or send it to **STAR WARS INSIDER**, P.O. Box 23500, Oakland, CA 94623-2350. ATTN: Q&A.**



**“We don’t serve their kind here.”**





## THE GEORGE LUCAS DIRECTOR'S CUT

STAR WARS INSIDER TAKES A LOOK AT THE NEWLY RESTORED VERSION OF GEORGE LUCAS' FIRST FEATURE, *THX 1138*—A FILM THAT TRULY WAS AHEAD OF ITS TIME. By Abel G. Peña

**S**ometimes a little adjustment makes all the difference.\* That is the claim of SEN 5241, just one of the individuals seeking some meaning in the claustrophobic totalitarian state that is the setting of *THX 1138*. Audiences will be able to tell for themselves if that's the truth after watching the DVD, which was released on September 14, 2004—it includes restored footage that was cut when *THX 1138* was first distributed

more than 30 years ago. The new version also opened in theaters in 20 cities on Sept. 10 for a limited big-screen showing.

"I have been struck by just how much it reflects how I saw the world in 1970," says George Lucas of his first film. "It was designed as a metaphor for the way we were living at the time."

Supplying the title role as *THX 1138* is Academy Award-winning actor Robert Duvall. Fresh from the movie *M\*A\*S\*H*

and on the verge of propelling the word "consiglio" into the pantheon of pop culture via his role in Francis Ford Coppola's *The Godfather*, Duvall delivers a rousing performance as a man who discovers the liberating power of free will amidst a smothering technocratic society.

Lucas emphasizes that while an oppressive society serves as a pungent metaphor, the greater obstacle the hero faces in *THX 1138* is the oppressive



# A SUBJECT

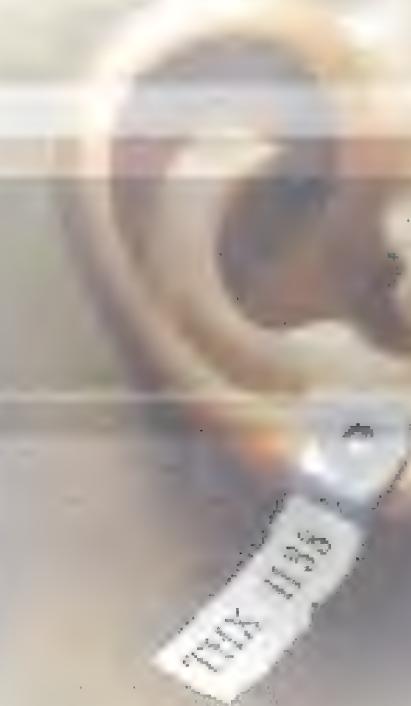
# THE DIVINE

weight of simply being all too human. "It's about your personal restraints and fears of being able to do anything," Lucas says. "Most of it centers around people's inability to take hold of their situation and move forward...to get into that other world. That's basically THX's problem."

The problem is also one familiar to viewers of Lucas' other onscreen stories, such as *Star Wars* and *American Graffiti*.

The flagship film for Coppola's then-infant American Zoetrope production company, *THX 1138* is a story in the tradition of dystopian epics such as *1984* and *Brave New World*. Still, Lucas' story has a stunning flavor wholly its own, owing to the director's creative use of the visual muscle of cinema and cowriter/sound designer Walter Murch's one-of-a-kind glitch-and-firecracker soundtrack.

"It was a film from the future, rather than about the future," says Murch, who edited and sound mixed such recently acclaimed movies as *Cold Mountain* and *The Talented Mr. Ripley*. "Instead of washing up on our shore from a distant land, it has washed up in the present from the future, and you can make of it what you will."



Fans are given a choice of two separate DVD editions—a standard single-disc edition and a special two-disc collector's edition armed with more extras than a chrome cop can shake a billy club at. The single disc and the two-disc collector's set both include commentary by Lucas and Murch.

*"Our world has taken many strange twists in the past three decades, and 'the future' isn't what it used to be."*—George Lucas

The collector's edition also includes two brand-new documentaries. *Artifact from the Future: The Making of THX 1138* takes a look at what went into creating the unique look and sound of the motion picture. The second documentary offering, *A Legacy of Filmmakers: The Early Years of American Zoetrope*, is an hour-long look at the heady days of Coppola's avant-garde production company and the hungry young filmmakers, such as Lucas, who struggled to get their stories told.

"Sometimes we'd get into a location for, like, two hours and that's all we had to shoot the movie," Lucas says. "In a lot of ways, it was like a street film. We would get in there, get our shots before the police came, and then run out as fast as we could."

Also included in the two-disc set is "Theatre of Noise," an isolated track

# THE DIVINE



of Murch's jarring sound effects for the movie accompanied by video segments that explain the creation of the movie's unique audio track.

As an example of the integral nature of Murch's sound accompaniment, Lucasfilm Post-Production Supervisor Mike Blanchard remembers one particular scene that almost got accidentally "fixed" while restoring *THX 1138*. "At one point, there was a flashing fluorescent light in a scene, and it looked like it was a mistake. The techies were looking at the scene and trying to figure out ways to make the flash go away. Then George explained to us that when he and Walter Murch first noticed the light, they made the flashing into part of the story and created an effect on the soundtrack to explain it."

Perhaps most importantly and appropriately, the film that was the basis for the name of Lucas' revolutionary company dedicated to preserving the pristine sound and picture quality envisioned by filmmakers, THX Ltd., has at last received the digital beauty treatment itself.

Because *THX 1138* was shot using Techniscope—a film format that was attractive for independent filmmakers because it provided a widescreen aspect ratio on the cheap—the restoration experts had their hands full.

"One of the things we knew we'd be fighting with *THX 1138* was grain that was inherent in Techniscope," Blanchard says. "There was essentially no 'first generation' [of film] because you had to put the negatives through optical printing as the very first thing."

Lucasfilm eventually called in the help of John Lowry's Lowry Digital Images



restoration company, which previously had helped spiff up the *Indiana Jones* trilogy for DVD release. Among the most difficult scenes to restore was *THX 1138*'s infamous "white prison" sequence, which proved a technical nightmare for traditional restoration computer programming.

"The white background in the prison sequence, which has no detail to it, was a huge challenge," Lowry says. "Our computers aren't used to looking at most of the screen being white—in most movies, there is a sky or trees or buildings, but the white was overwhelming. The grain is very hard to remove from that massive white background. Because you can't latch onto any detail, it's almost impossible to figure out what's going on, and the computers can't learn a lot of things about the areas of the picture."

As an added treat, the collector's edition includes two classic shorts. *Electronic Labyrinth: THX 1138 4EB* is Lucas' award-winning student film that inspired the full-length feature film. The second

## THX 101

- Francis Ford Coppola used his lucky number to determine George Lucas' \$777,777 budget for making *THX 1138*.
- While Lalo Schifrin composed the majority of the evocative music for *THX 1138*, the film contained several samplings of the music from the 1939 space serial *Star Wars*.
- In 1993, Lucas opened THX Ltd., a company devoted to providing picture and sound quality of the highest standards in cinemas and at home. The year coincided with the release of *THX 1138* on VHS for the first time and the release of *Return of the Jedi*.
- This year, legendary punk band the Misfits released their album *Evilive*, which includes the track "We Are 1138," an homage to the classic film. (The line "Do you think we're robot clean? Does that they look almost mean as a time to be an android not a man?")
- Walter Murch re-teamed with Lucas 15 years after *THX 1138* for another sci-fi adventure: the three-dimensional musical *Captain EO* starring pop star Michael Jackson. The 17-minute short was developed exclusively for Disney theme parks.

WE WILL GET  
HERE. YOU  
NEED TO  
SOMETIMES TAKE  
ADJUSTMENT CAN MAKE  
ALL THE DIFFERENCE

*"I have been struck by just how much it reflects how I saw the world in 1970."*

—George Lucas



## I HAVE FORESEEN IT: THE ELECTRONIC LABYRINTH VS. A GALAXY FAR, FAR AWAY...

FROM THE BEGINNING OF *THX 1138*'S HAUNTING REVERSE MAIN TITLE SEQUENCE, AFICIONADOS OF GEORGE LUCAS' MORE CELEBRATED SCI-FI MOVIES KNOW THEY'RE IN FOR SOMETHING DECIDEDLY DIFFERENT. NONETHELESS, MANY OF THE ELEMENTS THAT HAVE BECOME SYNONYMOUS WITH THE *STAR WARS* SAGA ARE PREEFIGURED IN LUCAS' FIRST FEATURE FILM.

### Oppressive Government

When the movie's stormtroopers may shave a man's head or a woman's hair with their 30-cent razors, or *THX 1138* shows a world where the citizens are held so brutally under heel, no one can doubt that Lucas' *Star Wars* is more than a movie; it's a warning to the stars. Both effectively demonstrate the danger of tyrannical attempts to create a so-called perfect society.

### The Faceless Enemy

At first glance, the masked stormtroopers of *Star Wars* look like distant relatives of the sleeky robotic enforcers of the *Electronic Labyrinth*. Though the Empire's stormtroopers proved not to be autocrats, *THX 1138*'s soft-voiced bullies clearly foreshadowed the stormtrooper's unquiet progenitors: the battle droid armies of the Separatists and the clone troopers of the Old Republic.

### Hologram Technology

Hologram technology is used for very different ends in each universe. While it is chiefly used for purposes of communication in the *Star Wars* galaxy, the totalitarian government of *THX 1138* uses it as a mind-numbing agent to keep the population of its underground city under control.

### High-Speed Chases

Fans of *Episode I*'s Podrace and *Return of the Jedi*'s Endor speeder bike race will be able to feel the exhaust in their lungs as *THX 1138* races out of the underground city toward freedom in a speeder-bike. Much like the speeder-bike cockpit, the speeder-bike pursuit is a couple of the coolest looking bikes this side of the 25th century.

### Camp

From vaudeville-style holographic comedies and sweet-talking, bumbling robot cops to gangly Gungans and speeder-bike-hacking Ewoks (and even showboating Arab swordsmen), buffoonery is a staple of many of George Lucas' films even within the bleak corridors of the *THX 1138*'s dungeon metropolis.

Lucas says, "My later films may have been received better and my cinematic techniques may have become more sophisticated, but *THX 1138* is still one of my proudest moments."

For more information about *THX 1138*, visit the website ([www.thx1138movie.com](http://www.thx1138movie.com)) and see the article originally published in *Star Wars Insider* #24 online at [starwars.com](http://starwars.com).



GO TO [STARWARS.COM](http://STARWARS.COM)  
TO READ OTHER FEATURES  
ABOUT *THX 1138*



LET US BE  
THANKFUL  
WE CAN  
BE  
CO  
BE  
BUY MORE  
NOW, BUY  
MORE AND  
BE HAPPY.



# “This will be a spelling long remembered!”

PLUS: COUNTING YOUR KRONER FOR A FETT

I’m still not down from the natural high brought on by Comic-Con International in San Diego this past July. We were aiming to make the 11,000-square-foot Star Wars pavilion more like a Star Wars street faire, and what we got surpassed even that—a sort of Celebration 2.5. Those of you who were there or who caught the action on [starwars.com](http://starwars.com)’s Hyperspace webcam saw the fun and excitement spurred by the 19 licensees, our giant X-wing fighter, autograph-signing celebrities, limited-edition goodies for sale or for free, our huge video wall...the list goes on!

Of course, the most fun for me personally was my two-hour Star Wars Spectacular presentation with first-time showings of a lot of clips from the trilogy DVDs and Episode III; great guest appearances by Carrie Fisher, Rick McCallum, and Hayden Christensen; and, at the end, the chance to reveal the title of Episode III: *Revenge of the Sith*. Hearing the cheers of 6,500 happy people is a hard-to-match experience!

But coming close was the Official Fan Club of Mexico’s amazing convention the weekend before. It started with two nights of all *Star Wars* concerts led by Eric Kunzel and the Mexico City Pops, and a well-organized convention that made 12,000 fans glad they came. And after Comic-Con, there were great experiences at Wizard World Chicago, and for my associate Mary Franklin, GenCon Indy, and Dragon\*Con in Atlanta. When *Star Wars* fans get together anywhere in the world, they know how to have fun.

*My question is about the Ewan McGregor action figure. In the *Star Wars: Episode II* DVD commentary, George Lucas says that since he gave the character antennae, there was no reason for him to have ears. But the figure itself has both, and the photo on the back of the card has just ears and no antennae. What happened?*

Josh Brown—Dublin, GA

What happened is a little something called Director’s Choice. It’s George Lucas’ movie, so he gets to say whether someone or something has ears, antennae, both, or neither. In this case, he made the decision to add the antennae well into production, after all the scenes with actor Matt Doran in the gambling club were shot. After seeing what the computer-graphic antennae looked like,

he then decided to have his artists remove Matt’s ears—only in the movie, of course. Hasbro was well along in the production of the card and figure, and was able to make some of the changes in some of the places but not all of the changes in every place. The figure you have isn’t a variation, however, because that’s the only way it was issued.

*I’ve been collecting *Star Wars* memorabilia for well over a decade...and recently, I have found several interesting lobby cards and photos. I purchased Empire and Jedi lobby-card sets from [StarWarsShop.com](http://StarWarsShop.com) from the Lucasfilm archives. Were these used in a theater and then returned to Lucasfilm, or were they unused extras? About a year ago, I purchased two 8”x10” black-and-white photos of Han Solo and Luke Skywalker that the eBay dealer said were originally given away at a movie theater during the run of *Star Wars*. The Han photo has him standing in front of the Millennium Falcon with blaster pistol drawn, and Luke is wearing stormtrooper gear and holding a helmet and blaster rifle. They are numbered 553 and 564 respectively on the front right-hand side. Do you have any information about these? Finally, what’s a good place to buy licensed *Star Wars* photographs, including behind-the-scenes photos?*

Christopher Garrett Clark—Jonesboro, AR  
The lobby-card sets that you bought were unused and sent directly by 20th Century Fox to Lucasfilm, where they rested all of these years in the Marketing/Fan Relations Archives. They are from the same batch that was sold to members of the original Official *Star Wars* Fan Club through Bantha Tracks. On the black-and-white photos: They are images from the “key set,” the main photos that are pulled for publicity on any movie. I have the Han photo with caption and extensive copyright and use information, and the Luke





photo both in that way—and with the number 564 just like yours. But I have no recollection where that came from, only that it was definitely not from a movie theater. It probably was bought from a dealer at an early sci-fi convention and made from the original press-kit photo.

Lucastfilm hasn't licensed the sale of photos. But the company is in the midst of doing just that. I expect that there will be a great selection of photos available by the end of the year.

*I was wondering if there was any place that I could get some Star Wars bedding (sheets, pillow cases, etc.). I'm talking about individual characters like Boba Fett, Jabba, and the like. I remember that there once was some bedding in the Jawa Trader a few years ago. I would greatly appreciate a site or a phone number.*

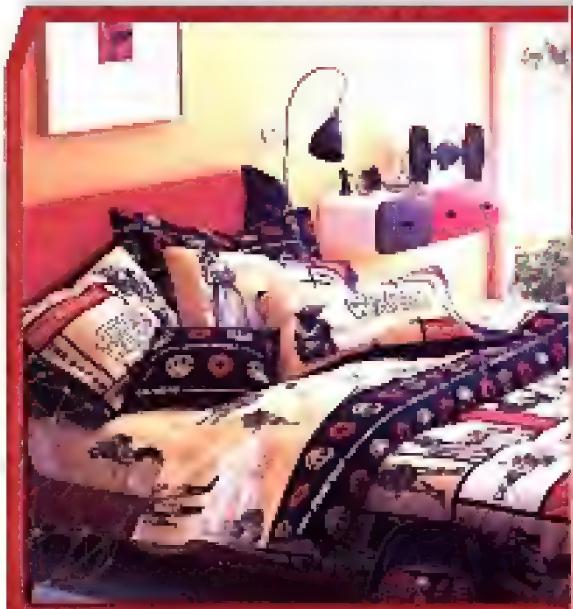
**Josh McKeal—Grand Junction, CO**  
There's nothing currently on the market that would satisfy your urge to drift off to slumber land atop Jabba's ample belly or at the point of Boba Fett's blaster. But some recent eBay searches for "Star Wars bedding," sheets, cases, and so on came up with scores of listings. With any luck, you'll be able to satisfy your bedtime desires.

*I guess I am the biggest Star Wars fan in Norway, but as I am 15 years old, I have big problems getting a hold of the great old stuff. The new stuff is also very hard to get because I have to order it from the U.S.A. or the U.K. For a long time, I have been trying to save up some money so I can buy a bust of Boba Fett made by Greg Aronowitz (Legends in 3D). Because I have to import it from the U.S., it will cost me almost \$300. Last year, I was lucky enough to get a hold of some old Kenner action figures; they were all loose but in mint condition. I paid 100 Norwegian kroner (around \$16 U.S.) each. Was it a*

*good buy? I know the Darth Vader and Boba Fett figures are worth some money, but I don't know what they are worth.*

**Jostein Mikkelsen—Tromsø, Norway**

Jostein, even if you're not the biggest fan and collector in Norway, I'm sure you're the most ardent. You collect despite all the obstacles that you face and your age—which limits the amount of money you have to spend on your hobby. Therefore, I hate to tell you, but there are two versions of the wonderful Greg Aronowitz Boba Fett bust: the standard one with the



*"There's nothing currently on the market that would satisfy your urge to drift off to slumber land atop Jabba's ample belly..."*





backpack painted in the bright *Return of the Jedi* colors and a rarer one painted in the duller shades of *The Empire Strikes Back*. Personally, I prefer the more common Jedi version, but—as with all of Greg's work—both are great. As for your Kenner figure purchase, if the condition of the figures was mint (meaning in top shape with all accessories), I'd say you made a great purchase. It's impossible to say how great, though, without having a list of figures and photos to verify their vintageness.

*I was wondering what happened to Wal-Mart's second line of cantina action figures. I never saw them in the stores, although some magazine price guides have them listed, and a few dealers are selling them at very high prices. There's Wuher, Dr. Evazan, and a praying mantis creature named Kitik Keed'kak. Will they ever be appearing in stores? Do you have any pictures?*

Richard Sewell—Dallas, GA

Let's see if we can figure this out. Wal-Mart had the first line of three: Ponda Baba, Monmaw Nadon, and Greedo. They were very successful and sold out. Hasbro prepared the second set of three... and Wal-Mart cancelled the order! Why? Because it didn't want to make any more money or keep its customers happy. Wait a sec, that sounds stupid!



THE STAR WARS SAGA CONTINUES

Which is exactly my point: Sometimes the world's largest retailer makes decisions that just don't make sense, and this was one of them. As the figures were already made, a quantity slipped out of the factory in China and into the hands of dealers, who are asking up to \$450 for the set from desperate collectors. But fear not, for Hasbro has come up with a neat solution and is now selling two different Cantina three-packs at K-Mart. Scene I has the elusive three: Wuher, Dr. Evazan, and Kitik Keed'kak, and Scene II contains Ponda Baba, Zutton, and Obi-Wan Kenobi. Each pack comes with three sections of a bar with six stools and multiple drinking mugs.

*When I was about seven, my father took me to see The Empire Strikes Back when*

*it first came out. I loved it so much that my Dad bought me an ESB book or some sort of high-quality program at the theater. From what I remember, the soft cover had a picture of the X-wing stuck in the swamp with Luke standing on top of it. Inside, it had all kinds of pictures, captions, and descriptions from the movie. I used to love reading this book growing up, and I would always keep it with my toy collection. Unfortunately, we had to move in the late 1980s, and my favorite "book" was lost in the move. I have been trying to locate a replacement for this book or magazine, but I'm not sure where to even start. It's been 20 years since I have seen it, so it's kind of hard to describe what I'm looking for, but I will know it when I see it. Do you have any advice as to what this*



## PICK OF THE LITTER

*My brother Joe was cleaning out a few of his junk drawers last week, and he came across a set of Star Wars blueprints and a Darth Vader button, which he thoughtfully put to the side for me instead of in the trash, knowing that I was a huge Star Wars fan, unlike himself, who lost interest after Return of the Jedi and never really regained the passion. I graciously accepted them, and while putting them away for safekeeping, I noticed that the button read "Darth Vader Lives"...."Vader" with an "er"? I asked my brother where this button came from, but it was so long ago that he couldn't remember. I was wondering if this item was possibly made in Joe's high-school shop class and then sold as a bootleg copy from some sidewalk vendor, or if it's legitimate.*

Frank "Pete"...I mean Perez—Brooklyn, NY

Frank, shame on you for thinking your gift-giving brother tried to pull a fast one in eighth grade button shop! Or that he was buying—shudder—bootleg pin-back badges from a bootlegging street vendor. What you have is an example of what can happen when a phenomenon springs up so quickly and unexpectedly that quality control goes by the wayside. Factors Inc., one of the first Star Wars licensees, did in fact botch the spelling of the name of the Dark Lord of the Sith. And it wasn't only on millions of badges; this same design appeared on a pocket mirror, cloth patch, and transfers used on everything from T-shirts to cloth shopping bags. What is surprising is that the company never put out a corrected version of any of these items.

P.S. I'm sure that you'll be happy to hear that the writer of last issue's Pick of the Litter, Matthew Brojenowek, checked in to say that he *did* get a room in his and his wife's new Florida house to display his Star Wars collection. Good going, Mrs. B! Matthew and Frank's gifts from my collection for writing the spotlight letters shouldn't take up too much room...and I believe are spelled correctly.

ONCE A MONTH 414-4477



*book, program, or magazine was called or where I can start looking?*

Tom DiMuzio—Northbridge, MA

Well, I thought I knew what you were referring to, Tom, but when I pulled out my copy of the 68-page *The Empire Strikes Back Official Collectors Edition* (\$2.95, Paradise Press), I assumed I was mistaken. Oh, it had all the credits, bios, photos, and artwork inside, but the cover was artwork—a version of the romantic Style "A" poster for Empire. But then I looked at the back cover and, lo and behold, there was the painting that you remember: Luke standing atop his swampy X-wing. If this is the one, then you should be able to find a copy fairly easily on eBay; recent ones have been won for anywhere from \$2 to \$6.

Please send your questions and comments about collectibles to: Scouting the Galaxy, P.O. Box 2898, Petaluma, CA, 94953-2898. Or you may e-mail them to [scouting@Insider.starwars.com](mailto:scouting@Insider.starwars.com), making sure to put your hometown in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest.

In the column. Letters are edited for grammar, sense, and length.





# A Force To Be Reckoned With: A Sneak Peak at the 2005 Product Lineup

This past July, Hasbro attended the fantastic Comic-Con International convention in San Diego, California, and made its presence felt with a huge booth right next to the giant Star Wars pavilion. In addition to showing off all of the Original Trilogy Collection products, which you can now find on store shelves (see *Star Wars Insider* 75-77 for details), many Hasbro representatives took time to interact with fans and answer lots of great questions.

As is the custom, Hasbro also participated in its annual Q&A session. However, even before members of the audience stepped up to ask the team about future figures and play sets, and to talk about their favorite wish lists, the marketing team unveiled some of its plans for the upcoming Star Wars product lineup in 2005. It was even mentioned that folks might be able to get their hands on these new items before the turn of the year, possibly as early as November and December of 2004.

## BASIC FIGURES

These are the first themes and products that will be on store shelves in early 2005, prior to the release of the much-anticipated Episode III figures and play sets next April.



## Coruscant Wave

### **Sly Moore**

She is the staff aide for Supreme Chancellor Palpatine. Her species, the Umbarrans, is rumored to be able to influence and even control the minds of others.

### **Yarua (1)**

He represents his home world of Kashyyyk in the Galactic Senate. Yarua is an imposing presence due to his great height and fierce demeanor.

### **Pablo-Jill (2)**

He is one of the courageous Jedi who go to Geonosis to help rescue Obi-Wan Kenobi from the evil Separatist forces at the first battle of the Clone Wars.

## Naboo Wave

### **Queen Padmé Amidala**

This is the Queen in her decorative parade gown that she wore before the jubilant crowd on Naboo at the end of *The Phantom Menace*. The Gungans presented Amidala with a Globe of Peace to thank her for her heroic efforts to protect the planet's inhabitants.

### **Rabé**

She is one of Padmé Amidala's handmaidens and loyal aides who also serve as her bodyguard. In fact, one of her duties is to act as a decoy and impersonate the Queen in vulnerable situations.

## Cantina Wave

### **Fettipern Trevagg (3)**

This corrupt character is one of the many aliens that wander the streets of Mos Eisley in *A New Hope*; he is one of the only Gotal to live on Tatooine.

### **Myo**

A swarthy-faced humanoid with a single slit-pupil eye, this Abyssin Cyclops was in the cantina to witness Obi-Wan Kenobi's handiwork.

### **Dannik Jeniko (4)**

He is a centuries-old vampire with a dark and twisted past who uses jagged proboscis concealed in cheek-pouches to drain the life from his victims.

## ANIMATED FIGURES

The crowd in San Diego went wild at the announcement that three new animated figures are to be created to complement the new *Clone Wars* series debuting March 2005. Take a gander at what's in store!

### **General Grievous**

Introduced in Chapter 20 of the *Clone Wars* microseries, this brand-new bad guy will be a central figure in Episode III and a major thorn in the side of all Jedi! He is certainly an imposing figure.

### **Anakin Skywalker**

This figure is based on the Padawan as he battles Asajj Ventress in Chapters 18 and 19 of the *Clone Wars* microseries in which Anakin exhibits his apparent mastery of the Force.

### **ARC Trooper**

Unveiled in the pages of *Insider* for the first time is the new ARC Trooper. This figure is based on the elite fighters that appear in Chapters 2 and 3 of the *Clone*



... this brain-hollow bad guy will be a central figure in Episode III...



Wars microseries during their mission to Muunilinst to thwart the Droid Army.

#### GALACTIC HEROES

These tiny tots of the Star Wars toy universe generated a good buzz during the convention, and those attendees who were lucky enough picked up a free Scout Trooper from the Hasbro booth. Additionally, the first wave of new figures for 2005 was announced.

#### Tatooine Wave

##### **Jawa and Tusken Raider**

Now you can scavenge and ravage the desert with these two classic characters first introduced in *Star Wars: A New Hope*.

##### **Luke Skywalker and Gamorrean Guard**

These stout fellows are based on characters seen in Jabba's Palace from *Return of the Jedi*.

##### **Lando Calrissian and Skiff Guard**

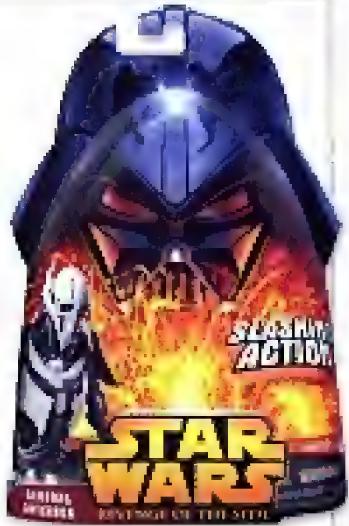
Also from *Return of the Jedi* comes Lando in Skiff Guard disguise as well as an actual Skiff Guard.

#### NEW EPISODE III PACKAGING

Certainly a highlight of the convention was the *Star Wars Spectacular* presentation with host Steve Sansweet. One of the many things he showed was a short video introducing the new look for the basic packaging for the *Revenge of the Sith*

Sith action figures. Of course, they will still be placed on the classic 6" x 9" card, but as you can see, the die-cut card features a very dramatic image of Darth Vader's helmet.

The new card also includes a number of elements from the new movie, including a silhouette of the duel between Anakin and Obi-Wan superimposed on Vader's helmet, lava, and a new orange version of the familiar Star Wars logo. Other packages in Hasbro's Episode III line will be consistent with this look, but all will vary to some degree. The new logo will be the same, but other elements will be used appropriately for the specific product.



#### DARTH VADER VOICE CHANGER

The next 12 months are certainly shaping up to be the year of Darth Vader. Shortly after the convention, Hasbro announced an additional item for its 2005 lineup—the Darth Vader Voice Changer!

This cool-looking full-sized version of Vader's mask and helmet comes equipped with voice changing technology, so now every fan can sound like the Dark Lord of the Sith! Additionally, there are separate buttons that play five of Vader's famous phrases as well as his trademark breathing. The Darth Vader Voice Changer will be available in stores in time for the holidays!

—starwars.

hasbro.com



# Star Wars Knights of the Old Republic II: The Sith Lords

LUCASARTS STRIKES BACK WITH THE SEQUEL TO 2003'S GAME OF THE YEAR



## RETURN TO THE OLD REPUBLIC

So, just how does LucasArts plan to follow up on the most critically acclaimed Star Wars video game ever? Star Wars Knights of the Old Republic collected dozens of awards, including so many Game of the Year, Xbox Game of the Year, PC Game of the Year, Role-Playing Game of the Year, and Readers' Choice awards that they are simply too numerous to list. In fact, more than 30 perfect-score reviews were given to Knights of the Old Republic from major gaming publications

***"The game picks up five years after the last one ended, and a tremendous amount has changed in the galaxy."***

and websites. Its mind-boggling success, even by Star Wars standards, raised the bar for what was to come next. So, where did LucasArts decide to begin with a follow-up? "It's going to be very difficult to top the first game, but we have a great story and a terrific team making it," says LucasArts Producer Mike Gallo, who is returning to helm the sequel. "So that's a good place to start. It's also nice to see the awards from the first game driving this team to do things even better."

## THE HEART OF THE GAME

The most important element of the first game was the grand story line and the abundance of deep, rich characters. "We really want to pay off on the feeling of an

epic Star Wars story. That was a huge part of the first game, and it's our number one goal for the sequel," says Gallo. Star Wars Knights of the Old Republic II: The Sith Lords will feature an entirely new story line with engaging characters, new locations, twists, turns, and definitely plenty of surprises. In fact, LucasArts has once again turned to a powerhouse of role-playing game (RPG) experience to develop this game: Obsidian Entertainment is in charge of creating this epic Star Wars RPG that is set nearly 4000 years before the films. Obsidian is a new company that features a stellar lineup of game industry veterans who have worked on some of the greatest RPGs of all time, including Baldur's Gate, Planetscape: Torment, Fallout, Icewind Dale, Baldur's Gate: Dark Alliance, and more.

The game picks up five years after the last one ended, and a tremendous amount has changed in the galaxy. The Jedi Order is splintered and hidden, and Sith Assassins run rampant throughout the galaxy. "The story revolves around several Sith Lords that are hunting your character because they believe that he/she is the last of the Jedi order," Gallo says. If that's not enough to pique your interest, The Sith Lords will also feature upgraded graphics and new visual effects like dynamic environmental lighting and weather, more than 60 new Force powers and feats for further character customization, and another full armory of weapons and equipment. There are even new prestige character classes, which include Sith Lord, Sith Marauder, Sith Assassin, Jedi Master, Jedi Watchman, and Jedi Weapon Master.

## STEP INSIDE THE WORLDS

Star Wars Insider got a sneak peek at an early build of The Sith Lords to see how it's shaping up, and the good news is the Force is again strong with this game. Right from the start, players are treated to a familiar, yet more robust, character creation screen. There are more choices

than before to make your perfect character to start your quest. You'll begin the game in the mining colony of Peragus, where strange things are afoot. Without revealing too much of the plot, it's safe to say that your first objective is to get out of the strange place you've found yourself in. And you'll meet interesting new characters and enter combat almost immediately.

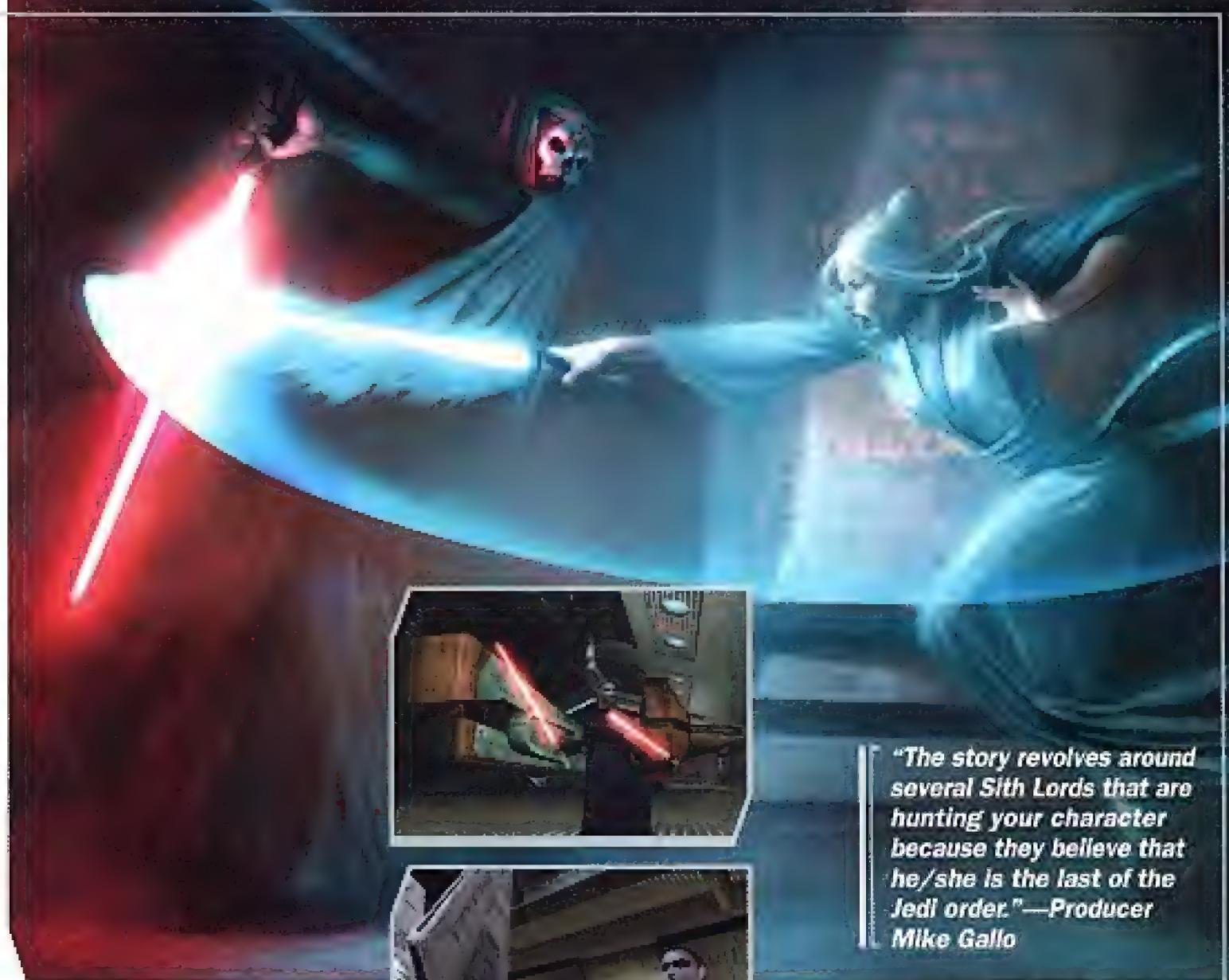
The hybrid real-time, rules-based combat system has returned with a few new features. You're given the ability to switch weapons midcombat (a very handy trick), and you'll immediately see a lot of new



combat animations and attack moves. After running through the mining complex for a while, you'll run across a familiar ship, the Ebon Hawk, from the first Knights of the Old Republic. While most of The Sith Lords is based on new characters and places, there are plenty of familiarities with the first installment to please the hardcore fans. Gallo explains, "I think the way we've tied the two games

Check starwars.com for more information on the game.





together will surprise fans. It was a difficult challenge to design a sequel to a game that has two different endings and make everything fit together."

After destroying several of the mining droids that have gone out of control, your character will level up. This is where you really begin to see the differences between the last game and the new one. Your choice of Force powers and feats is tremendous. There are so many distinct actions and abilities for your character to acquire that it won't be possible to walk the line between light and dark while simultaneously acquiring all of the coolest powers. For people who want to see everything the game has to offer, a light side and dark side playthrough may not even be enough—although that is probably the minimum requirement to really enjoy the experience.

And it's not just in the character customization that you'll want to fully explore both the light and dark sides—you'll also



want to see how it affects your party. It will be even more dramatic when the decisions your character makes change not only what he can do, but also how those closest to him, his ganning party, reacts. Even in the early build, it was fun to play through the early parts of the game,

**"The story revolves around several Sith Lords that are hunting your character because they believe that he/she is the last of the Jedi order."—Producer Mike Gallo**

pushing both the dark and light sides to see how the interactions with the characters you meet early on change. But that's not even all. "We will, of course, have a ton of side quests and several mini-games, and we'll even get to see a few of the characters from the first game," says Gallo.

#### WALK ON THE DARK SIDE

It appears safe to say that the legend of the Old Republic will continue to grow in prominence with gamers and Star Wars fans alike as the next installment of LucasArts' *Knights of the Old Republic* series looks to not only match the excellence of its predecessor, but also expand upon the best features of the stellar first game in the series. Gamers be warned: It's going to feel very good to be bad this winter when *Star Wars Knights of the Old Republic II: The Sith Lords* launches its attack on the galaxy.—Justin Lambros



# He's Big, and He's Back: Chewbacca Returns

IT'S NOT OFTEN THAT GEORGE LUCAS GETS TO USE THE DIRECTIVE "SCRATCH YOUR HEAD" WHEN FILMING A *STAR WARS* MOVIE, BUT THIS PAST JULY PROVED TO BE A RARE EXCEPTION AS CHEWBACCA SHOWED UP TO SHOOT HIS SCENES FOR *REVENGE OF THE SITH*, AND SET CHRONICLER PABLO HIDALGO WAS THERE.

The 57-day shoot that took place in Sydney last year covered most of the movie's principal live action, but there were noticeable gaps. That's nothing new, however, as George Lucas usually factors stints of additional photography into his shooting schedule. But in this case, several major sequences that were in the script since day one were left off the principal photography schedule to be shot at a later date.

When the Sydney shoot ended, there were seven new Wookiees already cast with towering Australian locals, including basketball players and a prison warden, and they had all been fitted in their costumes, dressed in their wardrobe, and armed with weapons. Peter Mayhew had also journeyed to Sydney for his costume fitting as the eighth Wookiee, Chewbacca. But despite the intense preparation, they all had to wait.

Earlier this spring, a small second unit filmed Wookiee action in Sydney. Though the extras were new to on-camera action, the Wookiee costumes went a long way toward helping them get into character.

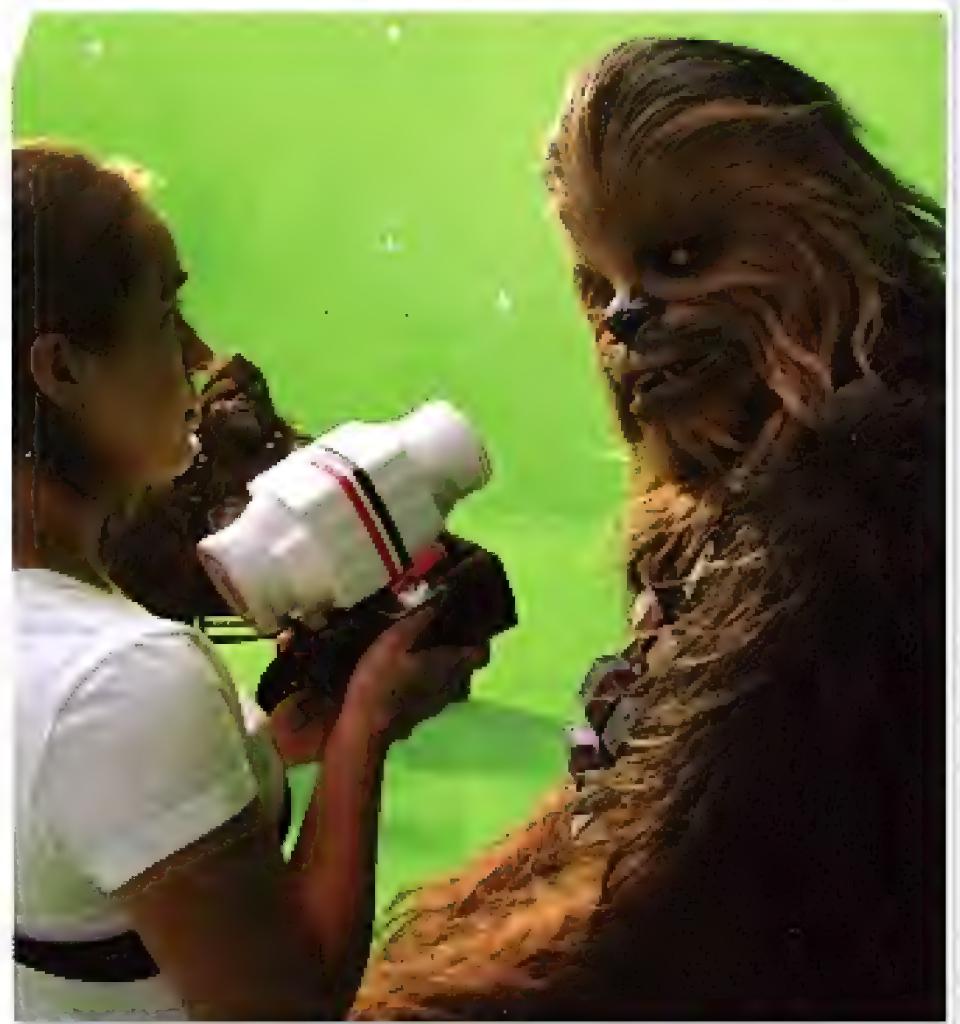
"Axel Dench was their leader of sorts," says Creature Shop Supervisor Rebecca Hunt. Axel, a basketball player, portrayed an imposing Wookiee bedecked in armor and braids earlier this year. "In one of his takes, he got so into it, he received a round of applause from the crew," Hunt recalls. "I think after that, some of the other Wookiees started looking to get that kind of recognition."

The Episode III script identifies two of the Wookiees by name—Chewbacca and Tarfful. Both were absent from this spring's Wookiee shoot but were the subject of photography in late July.

It must have been a profound trip down memory lane for Peter Mayhew, who returns to the role of Chewbacca. The Wookiee suit is new but faithful to the classic incarnation, and it sports a new arterial system that can pump ice cold

water to help cool down the actor. As for the other Wookiee, Michael Kingma dons the Tarfful suit. Though both characters stand about the same height, Tarfful is definitely the beefier of the two with a

smallest makes for some interesting framing challenges. Fortunately, some shots require only the Wookiees' knees to be seen behind Yoda, meaning the actors can take off their masks to re-



chiseled muscle suit underneath the fur defining his powerful physique. Dave Elsey and Don Bies work the radio controls of Tarfful's animatronic features.

As the principal Wookiees, Chewbacca and Tarfful interact the most with Yoda, the Jedi protector stationed on their world. The tallest of heroes interacting with the

ceive some blessed respite from the sweltering heat. A vacuum cleaner stands ready off the set's edge to clean the stray fur off the greenscreen between takes. The noise of the appliance and the drone of the



# "I'd just as soon kiss a Wookiee."

—Princess Leia



**"It's a hairy job, but someone has to do it."**

physically intense as most of the day's set-ups are reaction shots and simple movements. However, the hot lights and bulky suits make for a very exhausting day for Kingma and Mayhew, who fortunately have frequent downtime to preserve their strength and energy.

The shoot is entirely greenscreen with apple boxes, c-stands, and tennis balls standing in for Jedi holograms, clone troopers, and departing starships. A shrub is wheeled in to provide a real interactive prop for a scene where Tarfful must clear some foliage to prepare an escape. The Kashyyyk environment will be a mix of miniatures, plate photography, and digital landscapes, all too exotic to be found in the real world. At the Model Shop at ILM, the Wookiees' tree city is coming together. A fittingly massive miniature, it will soon be photographed as a separate element, adding more pieces to what looks to be one of Episode III's most memorable and breathtaking action sequences.

## CAPTURING A WOOKIEE

How do you go about capturing a Wookiee, let alone hundreds upon hundreds of the shaggy giants? It's a hairy job, but someone has to do it.

The Wookiees in *Revenge of the Sith* will be realized through a combination of practical costumes and digital extras. Eight actors wearing massive furry costumes crafted by the Creatures Department under the leadership of Creative Supervisor Dave Elsey formed the central core of the live-action Wookiee performance. Most of these Wooks were shot in Sydney earlier this year.



wind machines are not a concern—these scenes are shot MOS (without sound.)

On set, the Wookiees need not vocalize, but occasionally, Michael and Peter do speak dialogue to better time the scene. "Let's get out of here," may be a common action movie phrase, but it sounds unusual coming from a Wookiee mouth. The Wookiee roars, a strange mixture of ursine and other feral sources provided by Ben Burtt, will be added later.

It's a full day of shooting with only a break for lunch, though the action isn't

Kashyyyk, however, has more than just a small crowd of the furry titans. The lagoon-side tree cities are teeming with Wookiees, warriors and civilians both, and for some of the most crowded battle scenes, the animators will have to fill in the frame with digital Wookiee extras.

There are two principal methods of infusing life and performance into a digital character. One is key-frame animation, where an animator sets the main poses of the character and the computer fills in the gaps of motion in between these stances. The other is by applying motion capture data performed by a live actor to a digital model.

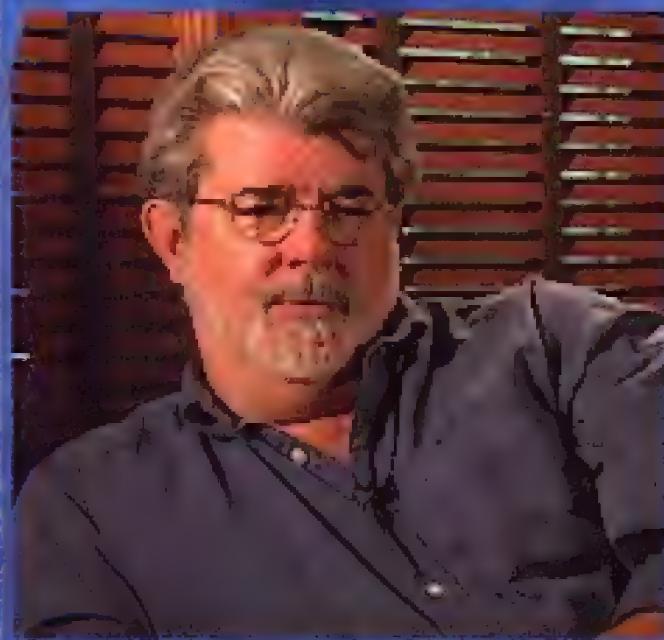
The motion capture stage became a workout room for Michael Kingma, the 6'11" Australian basketball player recruited for the role of Tarfful. In that role, Kingma's height is increased to over 7' as he disappears under the heavy fur and muscle suit.

On this day, though, Kingma isn't playing Tarfful. "He's playing every digital



## GEORGE LUCAS ON REVENGE OF THE SITH

Just before the title reveal in San Diego, starwars.com had a chance to talk to George Lucas about the title and pose the question on the minds of many not "in the know": just who are the Sith?



"The Sith are the archenemies of the Jedi," George Lucas explained, "and for a long time, they ruled the universe until the Jedi came along and got rid of them. The Sith characters in the previous Star Wars films were Darth Vader and the other apprentices—Darth Maul from Episode I and Count Dooku, or Darth Tyranus, from Episode II and the soon-to-be released Episode III. The evil master Sith in all of the films is Darth Sidious, who becomes Emperor of the universe."

## MOVIE JUNKIE ON THE WAAVE

"Wookiee," says Doug Griffin of ILM's Motion Capture Department. Griffin directs Kingma through the motions, often acting them out himself before letting the actor take over.

Animatics footage of the lagoon battle shows hundreds of Wookiees running out from cover and striking against Corporate Alliance and Trade Federation droids. The treaded tanks, cut from Episode II, have undergone somewhat of a conceptual redesign. Whereas before they were droids themselves, these models appear to have droid pilots or at least battle droid gunners aboard.

The small stage is surrounded by an array of 16 cameras in perfectly calibrated positions, and each one has a ring of LEDs projecting forward along its view. Kingma wears a tight spandex suit covered with little reflective balls. The cameras will each capture a grayscale feed

at 120 frames per second. That grayscale image data is further crunched down into black and white with a very high contrast. Anything that is not a reflective ball becomes a featureless sea of black, leaving just a cloud of reflective spheres floating in the air.

From just two of these 16 camera feeds, the computer can determine where in 3-D space those dots exist and move. Thus, the computer can connect the dots, creating a crude 3-D wireframe humanoid, and determine exactly what Kingma is doing with his body.

Shots go quickly. There's no setup time, lighting and framing don't matter, and all 16 cameras gather what is needed. With the data pulled from the reflective balls, these Wookiees can be put into any camera angle, and the 120-frames-per-second filming speed means enough performance can be extracted from one second to slow down or speed

up the footage for a different effect.

Reference and inspiration material lie nearby. A laptop plays footage from *A New Hope*. How fast does a Wookiee run? Scenes of Chewbacca loping through the Death Star reveal a pretty relaxed trot—massive leg spans move a Wookiee at a brisk pace. Doug often mentions *Saving Private Ryan* and *Braveheart* as references to help Michael further visualize what's required of him.

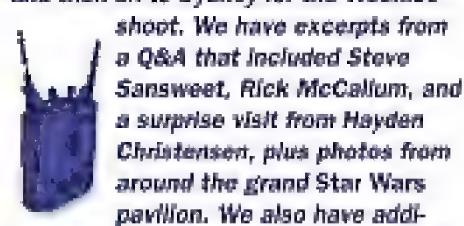
It's not all epic battles, though. In some cases, Kingma's nameless Wookiee extras are guiding helicopter traffic, loading supplies on landing platforms, or barking orders to clones and other Wookiees. In other cases, it's Wookiees leading troops into the fray, jumping out from behind cover and charging forward or recoiling from the near miss of a piece of heavy ordnance.

A variety of practical Wookiee props lies nearby: the oversized blasters, bowcasters, and rifles crafted by Ty Tieger's Prop Department. These too have reflective markers on them at key points, allowing animators to correctly align these props in their digital incarnations.

Michael really gets into the performance, even roaring loudly to properly portray how such outbursts can affect posture and movement. By the end of a solid morning of work, he can feel it in his voice, and he looks quite relieved that the rest of the shoot requires "no more grunts." Doing motion capture may be easier than running around in a full Wookiee outfit, but it's still a tough job.

## WEBCAM

Last July, the Hyperspace webcam took a break from Skywalker Ranch to head out on the road to San Diego for the Comic-Con International 2004 show and then on to Sydney for the Wookiee



shoot. We have excerpts from a Q&A that included Steve Sansweet, Rick McCallum, and a surprise visit from Hayden Christensen, plus photos from around the grand Star Wars pavilion. We also have additional photos of Chewbacca and friends.

**Steve Sansweet:** So how was the flight?

**Rick McCallum:** It was good.

**Sansweet:** Did you bring us the film?

**McCallum:** No, unfortunately. One of the reasons I'm in London is that we're actually planning to do two weeks of additional shooting in late August. We're shooting in Switzerland, and we just finished up in Thailand and China—it's been a very hectic little period.

**Sansweet:** Can you do me a favor? The next time you see Hayden, tell him I think he looked really amazing in that suit.

**McCallum:** I think you can tell Hayden himself. I'd like to bring him in. Mr. Hayden Christensen!

**Sansweet:** So now it's your chance to ask some questions of Rick McCallum, producer, and Hayden Christensen, Darth Vader-to-be.

**Audience Member:** This is for Hayden. So tell us your experience when you actually donned the helmet for the very first time. How did it feel? And did you take it home?



**McCallum:** No, he did not take it with him.

**Christensen:** Unfortunately, I didn't get to keep the costume. (Indicates Rick) We're still going to talk about that, hopefully. But—

**McCallum:** We won't talk about it much.

**Christensen:** It was overwhelming. That's always been the sort of exclamation mark in the back of my head throughout the entire process of making these past two films: putting on the dark helmet and getting all done up as Vader. It was...it was...orgasmic. It was too much.

**Audience Member:** How long did you train with Nick Gillard and Ewan for the duel? How long did it take you to get it all together?

**Christensen:** It was a very vigorous training process. I went out to Australia about three months beforehand. One, just to work on the lightsaber fights and put on a bit of size. I was working out with a trainer twice a day. They were feeding me six times a day. It worked. I lost it all now, unfortunately, but, the fight sequences, especially the Obi-Wan fight, was very involved. I think—I don't know how it's cut together—it will be the longest fight ever committed to film, the duration of it and the distance we cover. There were a lot of moves to memorize. That's the fun for me—getting out there with Ewan and Nick and trying to figure out what we're going

to do and make the moves as smooth and cool as possible. You know, Nick has such a distinct vision of how the fights look and how each move affects the next. It's a dance. It's an art form that Ewan and I are very respectful of, and we want to do it as much justice as possible.

**Audience Member:** This question is actually for Rick. Do you know when the first official preview we're going to see? Is it November?

**McCallum:** The first trailer? Yes, I think November looks good. November is the date we're hitting for.

**Audience Member:** Did you get to keep the lightsaber?

**Christensen:** We're hoping.

**McCallum:** No.

**Audience Member:** What is it like being Darth Vader? You're the hero of all these little bad kids that want to grow up and be Darth Vader. How does that affect you personally? You're a part of history. Does it increase your ego?

**McCallum:** You should definitely go on a Saturday night with him to a bar because it is fantastic!

**"Mace is actually the pivotal point that starts to turn [Anakin] into Darth."**

**Christensen:** It's difficult to really grasp what it is, because it is Darth Vader. I get many compliments all the time just for being Darth Vader. That is something that I hold in my back pocket at all times.

**McCallum:** Lucky boy.

**Audience Member:** I was wondering if we're going to see more fights with Mace Windu, Sam Jackson's character.

**McCallum:** Yes, definitely. Mace is actually the pivotal point that starts to turn this young lad into Darth.

**Audience Member:** Tell us more!

**McCallum:** We haven't shot it yet! I wish I could.

**Audience Member:** How do you live up to the pressure from all the fans out there in completing the story line and satisfying all the characters?

**Christensen:** You just focus on the work. And you have to commit to every line you say; otherwise you guys won't believe it. There is a lot of weight and pressure because it is public domain for the most



part. You guys have such an informed perspective on what the films are that everyone wants to keep you guys happy.

**Audience Member:** So, Hayden, is the dark side stronger?

**McCallum:** I can tell you yes, definitely.

**Christensen:** You've seen the films, haven't you?

**Audience Member:** This one is for Hayden also. As an actor, how do you get into the Darth Vader role? Is there music you listen to? Do you rock out to a particular band? How do you channel that?

**Christensen:** Honestly, most of it is in the costume. Putting on the outfit every morning is getting into character. And it's so full on that you can't really believe yourself as anything but Anakin or Darth Vader. Wearing the cloak and the hood, you feel like a badass.

**Audience Member:** One more question, how long did it take you to put the armor on? Was it hot?

**Christensen:** It was very hot. They had a little built-in fan, which did nothing.

**McCallum:** It took about four hours to get you in the costume, right?

**Christensen:** Yes, getting it on was an ordeal. And staying in it was difficult at times. I mean, it's really cool that you're in the costume at the time, but you're sweating up a storm. Plus, I'm not nearly as tall as the original Darth Vader, so I was walking around in heels! They had to put lifts on the shoes, and I had a few falls, but I was all right.

**Audience Member:** How are you guys approaching the fact that, for Rick, 10 years plus is coming to an end, and for Hayden, was is it, four to six years is coming to an end. How do you feel that this is the last *Star Wars*?

**McCallum:** Well, this is the end of my career and the beginning of his. That's probably the best way I can say it. No, I'm looking forward to some time off like a weekend. Something.

**Christensen:** It's very bittersweet for me. More bitter than sweet. As amazing as it is to be part of the *Star Wars* films, it's getting to work with Rick and

George and everyone who is involved, because they're really, really such nice people. It was nice finishing Episode II because we all get to reconvene in a couple of years, but we don't get to do that anymore. So it's a little sad.

**McCallum:** All right, I'll give you the cape but that's it.

## WEBDOCS

*Each month, Hyperspace members get a sneak preview of the "Making of Episode III" documentary series.*



### BEHIND THE CURTAIN

"With the monitoring that I have, and once my headphones go on, I'm on set. I'm seeing every move. I have both cameras. I hear everybody's performance. So I'm probably a lot closer to set than a lot of people think." —Paul "Salty" Brincat, sound recordist

"The way we're doing Episode III, we've developed a more remote way of communicating. Everybody has microphones and walkie-talkies, and I do most of the fine

tweaking lighting-wise from the monitor via radio communication." —David Tattersall, director of photography

"I spent a lot of summer '03 behind the curtain because that was the only way I could connect to the 'net." —Pablo Hidalgo, Internet content developer

"As they're getting ready to shoot, they pull out that clapper, and no matter where you are, it feels like you're part of the set. It feels like you're part of the shoot." —Pablo Hidalgo

"The clapperboard's always there. It always will be. Giving the actors a feel that that's all still happening. We don't have to, but we all feel that it's been in the industry for years. I think everyone gets psyched on that 'clap,' so let's do it. Why not?" —Paul "Salty" Brincat





## PHOTO- RECEPTOR

*Rare and never-before-seen photos from the depths of the Lucasfilm archives.*

### PRIZED POSSESSIONS (1)

C-3PO chats with Oola, a fellow captive in the court of Jabba the Hutt.

### WATTS TO THE RESCUE (2)

Producer Robert Watts gives the full-sized tauntaun prop a ride on the set of *The Empire Strikes Back*.

### HUMAN DELEGATES (3)

One of many Senatorial delegations filmed for Episode I. Enough background Senators were shot during *The Phantom Menace* that a library of various politicians was used to fill in the Senate scenes of Episodes II and III.

### WAMPA REMAINS (4)

The blasted remains of a wampa ice creature that broke its way into Echo Base. In the original shooting script of *The Empire Strikes Back*, there was a subplot about wampa infestations in the ice tunnels, but the lackluster creature effects of the scenes meant these sequences were cut.

### MINI-MASSASSI (5)

A production design maquette establishes the environment of the Massassi Base.

### YAVIN BASE REUNION (6)

Luke Skywalker is reunited with Biggs Darklighter just before the Battle of Yavin. This scene was reinserted into *A New Hope* for the Special Edition, but a line from Red Leader regarding Luke's father was craftily edited out.

### KESSEL SPICE GIRLS (7)

A quartet of alien beauties glam it up for Jabba's pleasure—Rystall, Lyn Me, and Greeata joined Oola in the Special Edition release of *Return of the Jedi*.

Edited by Paul Ensl; content by Pablo Hidalgo and Bonnie Burton



# BANTHA TRACKS

BY THE FANS.  
FOR THE FANS.

## IN THIS ISSUE:

- Celebrating a Star Wars Halloween
- Fan-Tastic
- Art Galaxy
- The Way We Were
- Editorial

## SPECIAL PHOTO EDITION

Bantha Tracks Celebrates a Star Wars Halloween

Much has been written, photographed, and reported on Star Wars fans and their costumes. Skeptics question what they see as a vague boundary between fantasy life and real life. Are costuming fans obsessed? Do Star Wars fans know that they really do not live in the galaxy far, far away?

Whatever. Let the cynics look askance. We know that this Halloween many of those same "cynics" will be out on the town dressed to the nines as Darth Vaders, Princess Leias, Chewbaccas, and Darth Mauls. They're waiting for the holiday, but they'll just be playing catch-up to the fans who have been costuming for years.

Halloween and Star Wars have gone hand-in-hand since 1977. Here's a look back, sometimes way back, at fan costumes through the years.



Thanks to Jason Burrows (that's "Aoi" to you) of the 601<sup>st</sup> Garrison Trooper Unit in Seattle, Washington

**1** The KISS Troopers are: Mike Trowbridge as Trooper Peter Criss; Jason Brooks as Sandtrooper Gene Simmons; Jason Burrows as Trooper Ace Frehley; and John Palmeri as Trooper Paul Stanley.

**2** "Christmas has Santa, Easter has the Easter Bunny, and Halloween has Darth Vader," says Matt Hoffman. Hoffman, costumed as Boba Fett, is pictured sitting on Darth Vader's knee at his school fair in Batesville, Arkansas in 1980. Hoffman's little brother Nate was costumed as V.I.N.CENT from Disney's *The Black Hole*.

## Star Wars Halloween: Highlights



"You'd go sit on his lap and get a Polaroid taken with him, and then Darth would give you some candy," says Hoffman. Bantha Tracks has asked this question before—Isn't Darth Vader supposed to be scary? On the contrary, he must be the cutest bad guy who is most loved by kids everywhere.



3 Jason Koch, pictured here at a college apartment party, won second place for his Yoda costume on Halloween of 1998.

3 "So many people complimented me on my costume that night as I strolled various parties," says Koch, who was a Penn State University student at the time. "Complete strangers would come up and ask if I would get my picture taken with them."

His prize for winning second place in the costume contest? "A six-pack of beer," says Koch. "College, you know."

**V**intage Star Wars costumes, both handmade and store-bought, spark a multitude of memories. On one hand, handmade costumes were often the result of both creativity and resourcefulness. Papier-mâché, yarn, paint, cardboard—all the great costume building materials went into these early masterpieces.

On the other end of the vintage Star Wars costume spectrum are the old licensed outfits by Ben Cooper that were basically plastic cut-sacks with the character images stamped on them, plus a mask with eyeholes and elastic string. We may find these costumes amusing now, but they were in high demand by young Star Wars fans back in the day.



A member of the Emperor's Flock—40-year-old Mark Anderson of Youngstown, Ohio, has built the costumed stormtrooper and Darth Vader costumes back in 1977. *Lucky kid!*

## Star Wars Halloween: Vintage



"My 1980 Tusken Raider outfit was by far my favorite Halloween costume of all time," says Ian Brown of Fairfax, Virginia. "I even used a balloon as a tube to make his copper mask/mask, created the costume from out-of-sack sticks, and even carved his own gem stick."

"My mom and dad helped a lot," says Carl Perini of the costume force Darth Vader costume he wore back in 1977 when he was 10 years old. "The helmet was papier-mâché over chicken wire, the chest box was wood, the mask was store-bought, the armor was cardboard, and the cape was made of felt."



Back in 1981, Art Love of Bartow, Florida, made a good start on what would become a lifetime Star Wars costuming hobby. Love had his costume made to match the Luke Skywalker jacket he purchased from the Official Star Wars Fan Club.

4 "My weapons of choice were Kenner's Han Solo Blaster and 'Force lightsaber," says Love. "Oh, and of course I had my cool 1970s Luke hair."

Love didn't outgrow his love of Star Wars costuming. He is a member of both the 501st and the Rebel Legion costuming groups, and reports having a number of screen-accurate costumes and props.

# Star Wars Halloween: Then and Now



Buck Tadlock, the stormtrooper on the right in the vintage photo, and his brother (ader) take their cousin (Princess Leia) to the determine block.

**5** Tadlock, now TK506, proves that once you're a stormtrooper, you're always a stormtrooper. He is pictured here, second from left, with fellow members of the 501<sup>st</sup> Star Garrison: Mario, Jeremy, and Tom.



Robert McLamore of San Marcos, Texas, has a solid Star Wars costuming heritage. Pictured here is McLamore as Darth Vader in 1979, as the notorious bounty hunter Boba Fett in 1981, and as a Jedi knight in 2000.



"Star Wars has been a better part of my life, especially at Halloween," says Eric Arns of Oroville, California. This 1979 photo, which includes Arns as C-3PO at age five with his brother Kevin and their father, Kurt, the second photo, taken in 2002 at Halloween, shows stormtrooper Arns with his wife Kristen.

**7** At a Halloween party, someone threw a mask that hit Gary Zielinski directly in the eye. The white bandage caused some people to mistake him for a pirate, but as it was 1977, most people knew he was costumed as Star Wars hero Luke Skywalker.

"The other photo is of our family as Jedi in 1999," says Zielinski, "prompted by the release of *The Phantom Menace*."

We've said it before, and we'll say it again. Star Wars is a pop culture marvel. How many costuming trends endure from childhood through adulthood, from one generation to the next, and for more than 27 years? Not many. Not many at all.

Many *Bantha Tracks* readers have been costuming since the original trilogy days and sent in both their classic and modern snapshots.



"I have been costuming as Darth Vader for 27 years," says Robert E. Reas of Atlanta, Georgia. "I started way back in 1977 with my first hand-made costume and have had a blast ever since."



Zielinski and his family are planning ahead for future Halloween costumes. "I've already started growing my hair long to go as Anakin from *Revenge of the Sith* for Halloween 2005," he says. "We'll need four Star Wars costumes as we've added another daughter to the family."

# FAN-TASTIC

## Fan Force Renovates, Reconstructs X-wing Fighter



Photos: Tracey and Linda Christen



The X-wing is carefully loaded into the truck that will take it from Denver to San Diego. Members of the Rocky Mountain Fan Force made plans to be there on moving day to make sure all went smoothly.

**A** group of enthusiastic and talented Star Wars fans from the Denver, Colorado, area "adopted" Lucasfilm's model of an X-wing fighter that is typically on display in the Wings Over the Rockies Air and Space Museum. The Rocky Mountain Fan Force (RMFF) volunteered the talents for restoration and repairs, and worked hard to get the faux fighter shipshape for its journey to San Diego Comic-Con International this past July.

Once the ship reached San Diego, other Fan Force members, aided by helpful directions from the Rocky Mountain group, assembled and disassembled the X-wing in the Lucasfilm pavilion on the exhibit hall floor.

The X-wing model came to Denver to be displayed in the Wings Over the Rockies Museum during Star Wars

Celebration I in 1999. The mock-up remained at the museum through the years, enjoyed by a number of visitors, especially by the members of the RMFF.

Early this past summer, members of the fan group volunteered to perform renovations on the X-wing. The group completed a long list of tasks from painting and detailing to refitting, fabricating, and welding.

Tim Tracey, the member of the RMFF who mustered the troupe of volunteers, expressed the group's enthusiasm for the undertaking.

"We took on these tasks because we want Wings Over the Rockies to have the best X-wing out there," says Tracey of his enthusiastic volunteers.

Tracey's group learned that the X-wing would be traveling to San Diego in July for Comic-Con International and got right to work. They made sure the renovations were completed in time for a "going-away party" held for the X-wing on Saturday, July 10. Many of them showed up the following week, too, to help make sure the X-wing got safely onto the truck that would carry it to San Diego.

The hard-working fans who helped renovate the X-wing in Denver are: Tim Tracey (repair, painting, detailing, work crew coordination, shipping coordination);



Fan Force member Kim Jackson works a little detail painting, while Kevin Christley and Greg Echols work on the X-wing model at the Wings Over the Rockies museum in Denver.



Members of the Rocky Mountain Fan Force and the Denver area 501st Garrison pose for a photo with the X-wing at Wings Over the Rockies before the starship moved to San Diego for its appearance at Comic-Con International.

Kevin Christley (repairs, construction, painting and detailing, materials, tools); Beth Hutchison (most of the ship's detailing); Jennifer Peterson (painting, detailing, photography, coordination with San Diego Fan Force); Kim Jackson (coordination, materials & tools, painting); Jeff Jackson (canopy supplies and work); Terry Gier (painting, R2D2 parts construction); Greg Echols (welding); Melody Deel (R2D2 rework and painting); Aaron Trench (painting and repairs); and Colin Lee (painting).

Even though the X-wing left Denver, it was still in the good hands of Star Wars fans. Tracey sent directions and tips to Michael Davis of the San Diego Fan Force. Davis coordinated a crew of local fans who helped put the model back together when it arrived at the San Diego Convention Center. The group not only assembled the X-wing before the show started on July 21, but also showed up again on Sunday, July 25 to carefully take it apart and get it ready for shipping to its next destination.

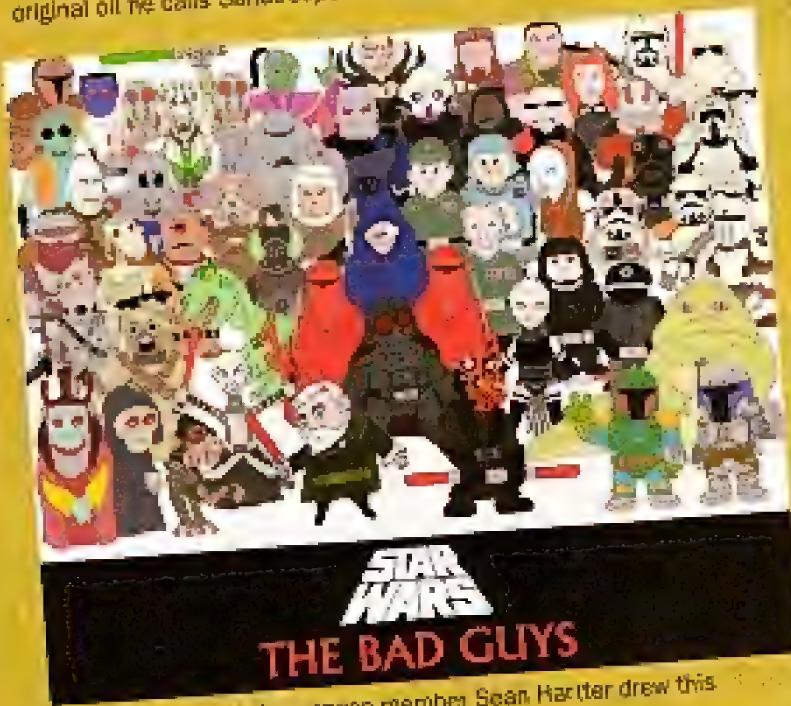


The group who reassembled the traveling X-wing at the San Diego Convention Center: Kenneth Burke, Michael Davis, Brendon Ewers, Linda Christen, and Paul Lubby, joined by a member of the Convention Center union staff. Virtually the same group showed up on Sunday to help take the ship apart, and Britt Dietz of the Orange County Star Wars Society helped, too.

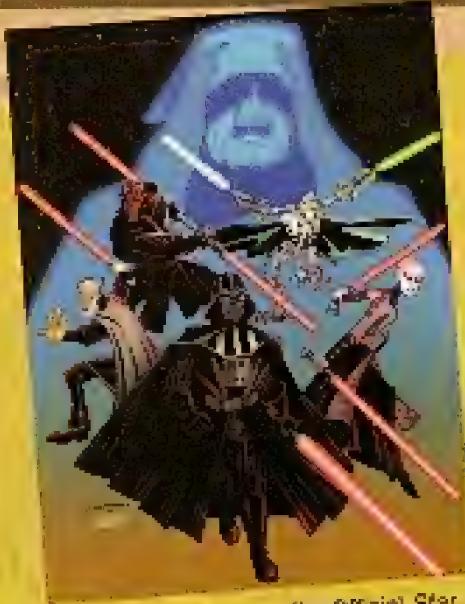
# ART GALAXY



Star Wars Fan Club member Arthur O'Callaghan painted this original oil he calls "Sandtroopers."



What a lineup! Hyperspace member Sean Hartter drew this collection of characters in June of 2004.



"I just joined Hyperspace: The Official Star Wars Fan Club after picking up Insider #77," says David Odams. "The reformatting of Insider and all its content was so great that I had to join immediately. Odams did the pencils and inking for *Enemy of the Jedi*, and Jason Griffin did the colors."

## THE WAY WE WERE



Lucasfilm's Leland Chee is pictured in his room circa 1983 with some of his Star Wars collection, including some of the new *Return of the Jedi* toys. Chee is Lucasfilm's database content administrator, or as we call him, "Keeper of the Holocron."

### Bantha Tracks Submission Guidelines

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of Bantha Tracks. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to Bantha Tracks will not be returned. Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of Hyperspace: The Official Star Wars Fan Club. Send electronic files to [banthatracks@insider.starwars.com](mailto:banthatracks@insider.starwars.com), or send your snail mail to Bantha Tracks, c/o Mary Franklin, Lucasfilm, P.O. Box 10228, San Rafael, CA 94912.

# EDITORIAL

## Star Wars Fans—Our (not so) Secret Weapon



The Star Wars fans featured in this issue's Fan-Tastic helped refurbish, assemble, and disassemble the X-wing fighter model. They were generous with their time and talent, and the X-wing looks beautiful because they cared enough to do a great job.

The Denver and San Diego fans have something in common with most Star Wars fans I've had the pleasure of meeting. They have great ideas, work hard, and stay until the job gets done. Then, when others would have quit and gone home, they ask if there's anything else they can do.

San Diego Comic-Con International was a huge undertaking for us this year. Lucasfilm and nineteen of our licensees occupied a 180' x 60' pavilion on the exhibit hall floor. We had the X-wing model and a huge video screen plus special events, autographs, exclusives, and promotions going on in the pavilion throughout the convention. There were also panels and programs elsewhere in the Convention Center, including the Star Wars Fan Film Award ceremony on Thursday night. Our huge presentation on Saturday starred Hayden Christensen, Rick McCallum, and Carrie Fisher, and Steve Sansweet revealed the title of the next Star Wars film: *Revenge of the Sith*. It was a big production.

and we could not have done it without the hard-working volunteers.

There is a long, long list of people who generously donated their time and talent doing what they could to help make Star Wars a huge presence at Comic-Con International this year. Volunteers kept crowds in the right place and in the right lines, bagged store purchases, organized work schedules, helped me stuff goody bags for the Fan Club breakfast (late Friday evening, no less), watched over the X-wing so it didn't get a scratch, and performed costumed escort duty at both the Fan Film Awards and the Saturday Star Wars Spectacular.

In short, they didn't just help us get through Comic-Con International in one piece, they helped make Star Wars was a smashing success at the show.

It seems mighty impersonal to simply list all the awesome individuals who worked so hard, but that's all the space I have. Please know that the generosity of each and every one of you is appreciated far beyond what I can communicate on this page.

### Thank you!

Rose Angerer, Larry Barraza, Shawn Berger, Doug Berry, Mike Blaylock, Glen Boist, Kenneth Burke, Jim Burns, Kevin Christley, Matt Clayson, Linda Crispin, Michael Davis, Kristen DelValle, Brett Dennis, Debby Dragoo, Britt Dietz, Greg Echools, Robert Estrada, Brendan Ewers, Terry Gier, Emily Glick, Jesse Hallmark,



Matt Sortwell (orange X-wing pilot's uniform) helps make sure the ship survives Comic-Con without a scratch.



Dan Hamman, Dale Hartley, Sam Horne, Beth Hutchinson, Jeff Jackson, Kim Jackson, Anne Katler, Emile Katler, Donna Keeley, Brian Knoshita, Wolf Klauschle, Christine Knapp, Tim Knapp, Orlando Ledezma, Collin Lee, Robert Lee, Paul Lusby, Cindi Manning, Caitlin Marlow, Matt Martin, Kelsey McCalla, Barry McGeorge, Paul Meyers, Daniel Morgan, Eric Norman, Ming Pan, Jennifer Petersen, Dan Rose, Vincent Sanchez, Rogue Schindler, Earl Skoldager, Matt Sortwell, Erik Steiner, Tim Tracey, Aaron Trench, Don Trim, Eva Vanecek.

Star Wars friends, I salute you. We couldn't do it without you!

Get in the Track!

*Mary Franklin*

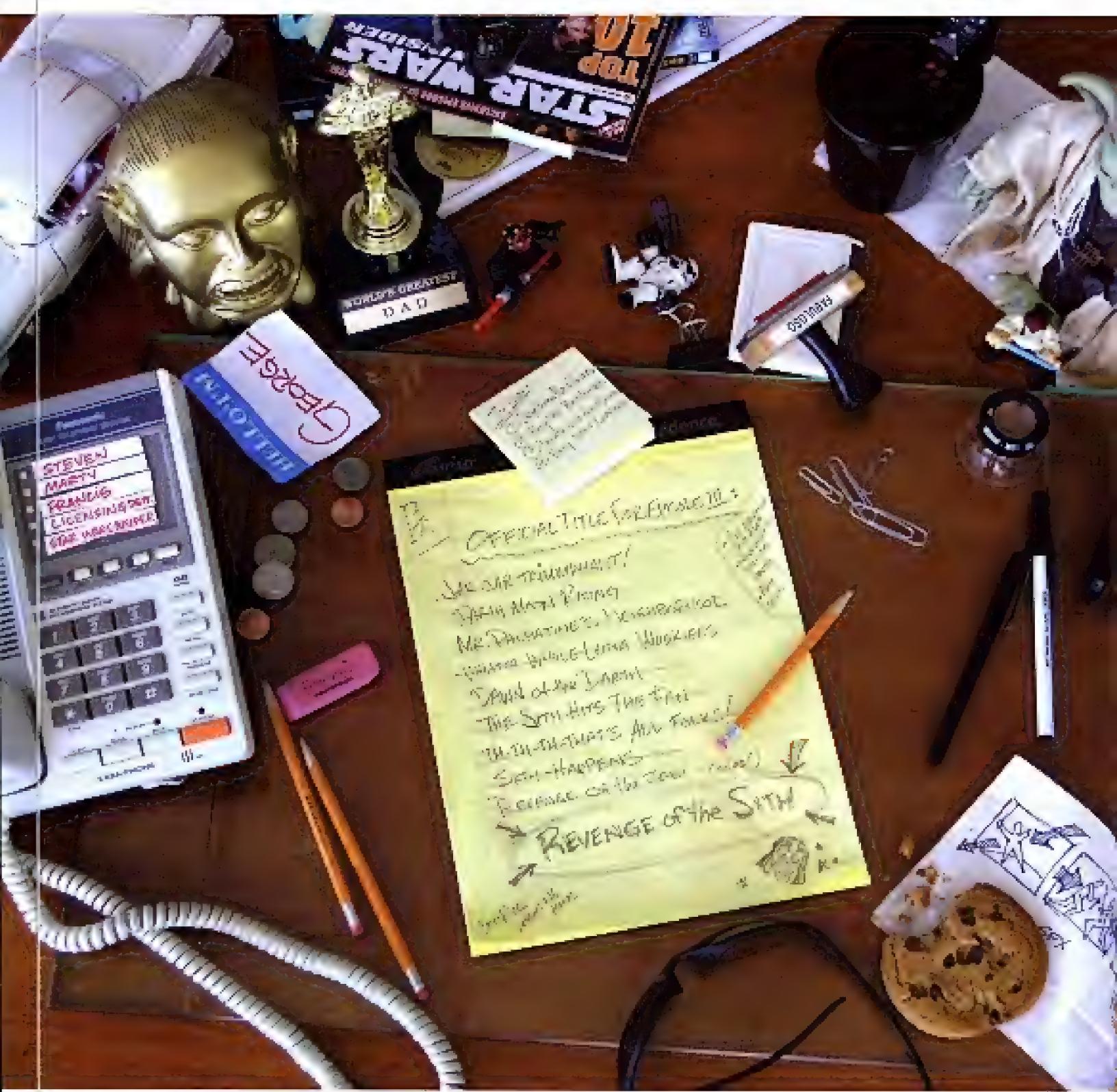
Mary Franklin  
Editor, Bantha Tracks





**LAUGH IT UP, FUZZBALL**  
HUMOR

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This new rendition of Emperor Palpatine is now cast in translucent plastic to simulate the ghostly hologram effect. Though only the upper body of the Emperor is seen during this broadcast, the entire figure has been molded, complete with a removable cane accessory. ★

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## COLLECTOR'S PICKS

#1



Name: Duncan Jenkins

Job: Chemist

Collecting Star Wars since: 1977

Favorite area of collecting: Food packaging, posters, and unusual items

Favorite Star Wars collectible:

Vintage IG-88 Large Size Action Figure in original box. It was a surprise wedding gift from my wife and mom!



#3



#5



#1 **Darth Vader Giclee \$495.00**

"I have enjoyed Tsuneo Sanda's Star Wars art for many years, and this piece is particularly stunning. His other works in this series (Yoda and Boba Fett) are very good also, but the Vader is my favorite."

#2 **Clone Wars Topps Cards Uncut Sheet \$59.99**

"Trading Cards are a fun area to collect, and the Clone Wars cartoon is equally fun. Put the two together, and the fun just multiplies. Not to mention that finding a card set in an uncut sheet is often very difficult."

#3 **Revenge of the Sith Logo T-Shirt \$16.99**

"I was at Comic-Con when they announced the title, and it was fun to watch thousands of fans go crazy after the announcement and rush to the StarWarsShop.com booth to purchase this shirt. The style is a nice reminder of the vintage Return of the Jedi logo."

#4 **Billy Dee Williams Litho \$109.99**

"Who better to do a Lando/Bespin collage than the Baron Administrator of Cloud City himself (or at least the actor who portrayed him perfectly)? I really like the composition. It is a very unique piece of art."

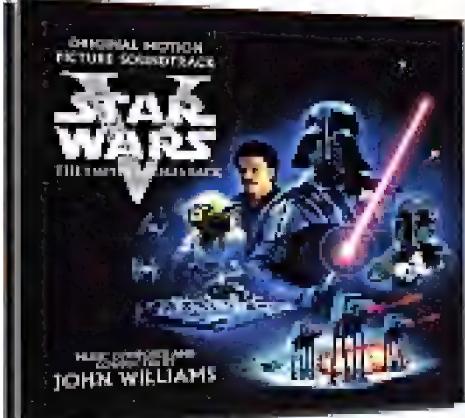
#5 **Sandcrawler \$59.99**

"This vehicle for the action figures has been on my wish list since they relaunched the line in 1995. After rumors and false starts, the dream becomes reality."

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COSTUME ORDER)  
SEE PAGE 8

## CELEBRATE THE TRILOGY

A



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**C Star Wars Trilogy Special**

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**D Star Wars Trilogy Pin**

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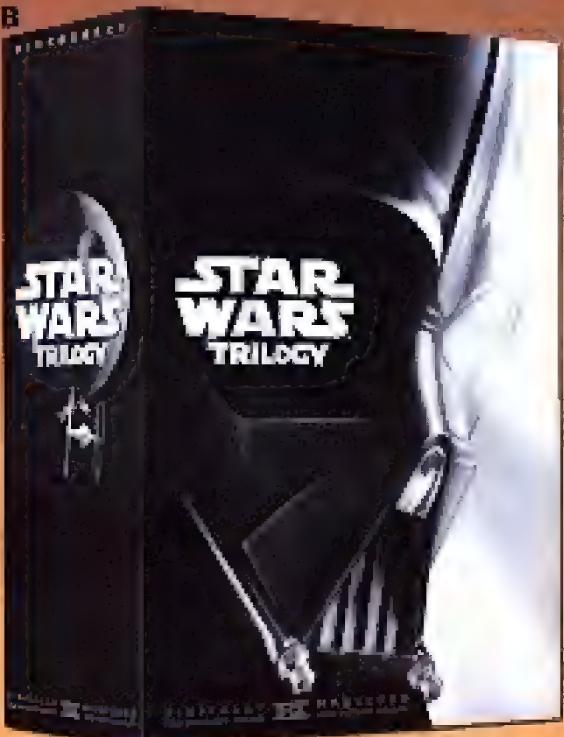
Each die struck metal pin has a beautiful enamel finish. The collection of three pins comes in a deluxe display box. ☆

**E Star Wars Trilogy Banner**

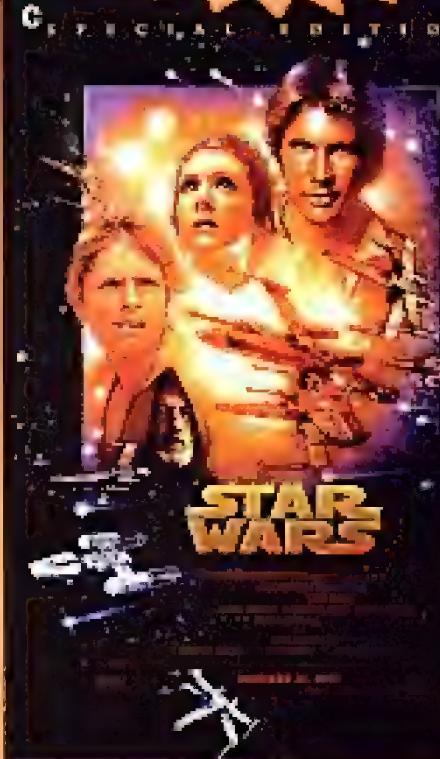
\$19.99

This stunning poster features artwork from the new DVD packaging. ☆

B



C



D



E



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WHAT'S NEW

A



A **Clone Wars Fine Art Giclee** \$89.99

This fine art Giclee is printed on museum-quality archival stock and comes matted.

B **Lucasfilm Revenge of the Sith sweatshirt** \$44.99

Black hooded fleece Revenge of the Sith Sweatshirt

C **Master Replicas Scaled Replica: Count Dooku Lightsaber** \$35.00

A .45-scale replica of the prop used by Count Dooku as seen in *Attack of the Clones*

D **Star Wars Battlefront Scout Trooper Action Figure** \$10.99

Available for sale for the first time, this 3 3/4" Biker Scout is featured in Battlefront-branded packaging.

F



G



B



C



E



D



E **Master Replicas Scaled Replica: Darth Vader Lightsaber** \$35.00

A .45-scale replica of the prop used by Darth Vader as seen in *Star Wars: A New Hope*

F **Team Sith Baseball Jersey** \$109.99

Button-up cotton-knit gray Sith baseball jersey with orange trim

G **Star Wars Battlefront** \$49.95

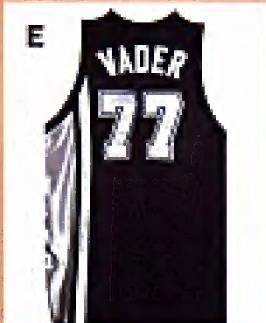
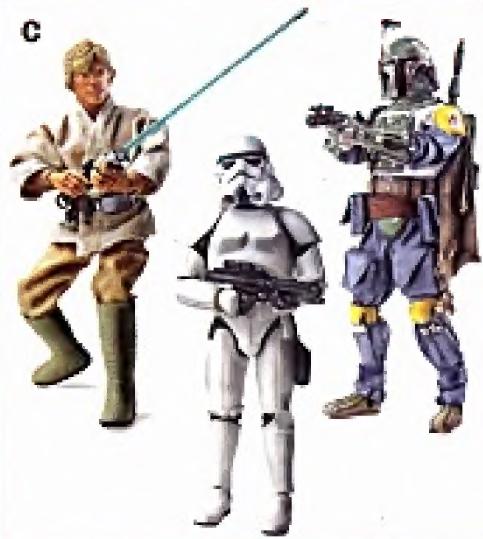
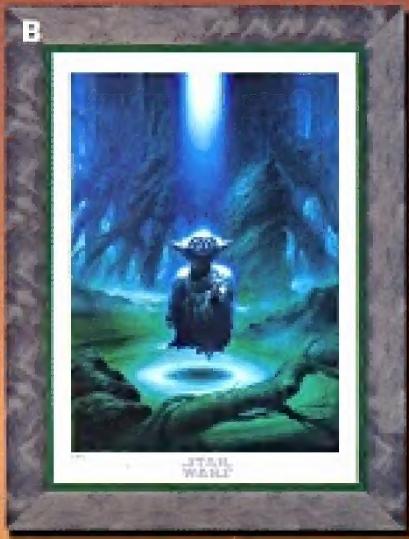
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SEE PAGE 5

## FAN FAVORITES



- A Jango Fett Collector's Helmet \$59.99**  
This Jango Fett collector's edition helmet is made of molded plastic and has a moveable helmet sight.
- B Yoda Giclee \$495.00**  
Fine Art by Tsuneo Sanda previously found only in the personal collection of Lucasfilm Ltd.
- C Hasbro Original Trilogy Vintage 12" Case \$169.99**  
Case of six individually packaged figures, featuring Luke Skywalker, Stormtrooper, and Boba Fett
- D Clone Trooper Attakus Statue \$329.99**  
Cold-cast porcelain clone trooper statue

**E Dark Side Basketball Jersey \$99.99**  
The Jersey sports a skillfully embroidered "77" along with Vader's name.

**F A New Hope Metal Lunch Box \$17.99**  
Collectible metal lunch box featuring classic art from Star Wars: A New Hope

**G Hasbro Unleashed 2004 Wave 4 \$110.00**  
Contains six individually packaged action figures, including Luke Skywalker and Darth Sidious

**H Clone Trooper Costume \$59.99**  
Deluxe child costume with two-piece PVC mask and jumpsuit



## More Must Haves



A **Clone Wars Postcard Set** \$14.99

B **Kotobukiya 13" Jango Fett** \$84.99

C **Yoda Standee** \$22.99

D **Adult Yoda Mask** \$29.99

E **Signed Hardcover: From Concept to Screen to Collectible** \$29.95

F **Hasbro Basic Assortment Wave 4** \$64.99

G **Hasbro Clone Wars Animated Figure Assortment (12-pack)** \$69.99

H **Deluxe Jedi Robe Adult** \$49.99

I **20x30 Photobusta Set** \$49.99

J **LEGO Keychain Set** \$12.99

K **Luke Skywalker Scaled Replica Lightsaber** \$35.00

L **Star Wars Knit Beanie** \$12.99

M **The First Ten Years Pin** \$9.99

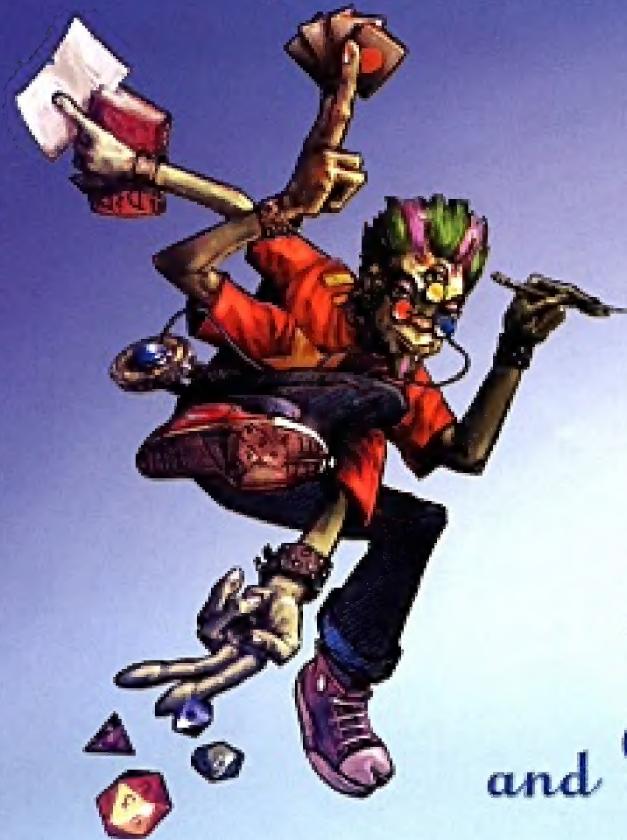
N **Darth Vader Ltd. Edition PEZ** \$24.95

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The creature count is on the rise in Southern California. But they're not all cute and fuzzy.

Blame the thousands of gamers attending Gen Con So Cal, and the RPG, TCG, board and electronic games you come to play. It's a regular slugfest for four marathon days and nights. And when you come up from a dungeon for some air, it's scary how much more there is to do and see at the show, and in the So Cal area. Like Disneyland, oh, right across the street.

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